March 16, 1960

Mr. James A. Schramm
2700 South Main Street
Burlington, Iowa

Dear Mr. Schramm:

Thank you for your letter. I am so pleased that Mrs. Schramm is also enthusiastic about the superb new Davis.

On the contrary, you have made $50 by not bargaining, as I decided to make the reduction to $700 in spite of the fact that Davis is always adamant about the figure he sets on rare paintings. A bill for that amount is enclosed.

When I see Davis in the near future, I shall tactfully wheedle out of him some information about the title, since I think it is wiser to get the artist's own interpretation rather than mine.

My best regards to you and Mrs. Schramm.

Sincerely yours

EGH:la

THE ATLANTA ART ASSOCIATION
AND HIGH MUSEUM OF ART

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

OFFICE OF THE DIRECTOR

March 15, 1950

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your nice note of March 9.

Yes, indeed, your catalogues have been reaching me in my new locale and I have enjoyed them very much. I shall make a note of the Kuniyoshi exhibition and hope to see it when I come to New York this spring.

With best regards,

Yours sincerely,

Bob Hunter

E. R. Hunter
Director

ERH:gr

ML/378
Annex

AFGHANISTAN - AFGHANISTAN
ALLEMAGNE - GERMANY
ARGENTINE - ARGENTINA
AUSTRALIE - AUSTRALIA
AUTRICHE - AUSTRIA

BELGIQUE - BELGIUM
BIRMANIE - BURMA
BOLIVIE - BOLIVIA
BRESIL - BRAZIL

CANADA - CANADA
  TERRE-NEUVE - NEWFOUNDLAND
CHILI - CHILE
CHINE - CHINA
COLOMBIE - COLOMBIA
CUBA - CUBA

DANEMARK - DENMARK
REPUBLIQUE DOMINICAINE - DOMINICAN REPUBLIC

EGYPTE - EGYPT
EQUATEUR - ECUADOR
ETATS-UNIS D'AMERIQUE - UNITED STATES OF AMERICA
  HAWAI HAWAII

FINLANDE - FINLAND
FRANCE - FRANCE
  ALGERIE - ALGERIA
  MAROC - MOROCCO
  TUNISIE - TUNISIA
  AFRIQUE EQUATORIALE FRANCAISE - FRENCH EQUATORIAL AFRICA
  AFRIQUE OCCIDENTALE FRANCAISE - FRENCH WEST AFRICA

GRECE - GREECE

HAITI - HAITI
HONGRIE - HUNGARY

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

March 7, 1950

The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

The Museum Committee decided at today's meeting to acquire the following two prints:

Stuart Davis, Two Heads
Charles Sheeler, Delmonico Building

May I therefore ask you to furnish us with the bill (in duplicate) for the two lithographs. The two other Stuart Davis prints will be returned to you.

Looking forward to seeing you soon again,

Very sincerely yours,

H. Schwarz
Heinrich Schwarz

HS/prm


1950 WORLD SKI
CHAMPIONSHIPS
U.S.A.
FIS
LAKE PLACID
NEW YORK
NORDIC EVENTS
JAN. 30-FEB. 5
ASPEN
COLORADO
ALPINE EVENTS
FEB. 13-18

March 20, 1950

Dear Miss Halpert:

I am loving the Harnett more every day, but have decided not to keep the Sheeler. I hope to have one some day, but don't think I want this particular one. His more precise things appeal to me more.

The Harnett catalogue has not yet arrived, & I do hope it will soon, as the picture has stirred up a lot of interest here & I would like so much to know more about it.

March 9, 1950

Mr. Dwight Kirsch, Director
University Art Gallery
University of Nebraska
Lincoln, Nebraska

Dear Dwight:

If only our artists emulated the French painters and produced enough pictures to go around to fill all the requests, we would not be such terrible nuisance to you. I assume and hope that the three final pictures reached you in time. I am referring to the Spencer, Sheeler and Lewandowski. We made every effort to get them to you Monday February 27th.

Now that your show is opened, I am waiting to hear reports, although I can well take it for granted that it is an outstanding collection of pictures, not only from the Downtown Gallery (with a touch of modesty) but from all the other galleries as well. Next year we shall lock up the Spencer you select so that no other museum will get a crack at it and purchase it before your exhibition. The Metropolitan made quite a haul from us and I hope will set an example for the Eastern territories so that they can catch up with the middle-west and specifically with Nebraska and Kansas.

By the way I want to congratulate you on the superb Demuth you have in the Museum of Modern Art exhibition. To my mind it is one of the outstanding pictures in one of the most exciting shows I have seen in many years. I wish it were possible for you to see it. I feel very proud of American art when I see the contribution of just one man to our cultural history, and I am sure you will be very pleased with the way your picture looks in relation to all the others.

The end of this letter will seem very lame, but I took a bite of hershey bar to give me more courage. On April 1st we are opening an exhibition of new paintings by Yasuo Kuniyoshi. This is the first one-man show of his paintings we have had for a good many years and include all the paintings he has produced since the Whitney show. The number is limited -- needless to say -- and it is imperative that we have at least, the outstanding examples for this exhibition. Can you

March 11, 1950

Colonel E. W. Garbisch
Chrysler Building
Lexington Avenue at 42 Street
New York, N. Y.

Dear Colonel Garbisch:

I enjoyed so much the visit with you and Mrs. Garbisch on George Washington's birthday, but have been so busy in our modern department, which has had an extraordinary spurt during the past few weeks, that I have not had an opportunity to check into the new group I recently acquired.

As you may know, I am very proud of the fact that we contributed some outstanding examples to your collection and participated in a small way in its development. As you know, I do not show you any of our minor objects because I feel strongly that we should and must be represented in your collection with only top material, not only as a matter of vanity, but also as good business policy. You frequently make me self-conscious about prices, and I know that in relation to what you can obtain from time to time directly from sources in unspoiled territory, our figures must appear exceedingly high. On the other hand, since I do not seem to be as fortunate in the opportunities that arise, I have been paying big prices for individual items and have been obliged to buy entire collections in other instances, in order to obtain three or four peak examples. You saw the portrait of the man and the two boys on a sofa, and the six other examples of secondary quality which I had to take in order to get the five that I really wanted. However, I had no alternative but to purchase the entire lot.

Consequently, if I am to sell two or three pictures out of the group -- and the best -- I have to cover at least half of my investment, making the price prohibitive for you. I cannot

PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL OF ART
PIONEER PARK
WEST PALM BEACH, FLORIDA

March 22, 1950

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of March the eleventh. I transmitted the information in it to Mr. Norton, and he indicated he would be interested if you would send photographs of the three Demuths you have in mind.

I look forward to an opportunity of seeing you this coming spring.

Sincerely yours,

Willis F. Woods

Willis F. Woods
Director

WFW:nf

Mr. Marcus continued

and Mrs. Marcus in the hope that you would be in New York on April 3rd to help us do honor to Kuniyoshi in celebration of his forth-coming one-man exhibition. I look forward to hearing from you.

Sincerely yours

EGH:le

April 19, 1950

Mr. Harris K. Prior, Director
Community Arts Program
Munson-Williams-Proctor Institute
312 Genesee Street
Utica 4, New York

Dear Mr. Prior:

The photograph you sent me certainly looks like a painting by William Harnett, and is identical in composition with a picture entitled "Solace" also dated 1878 and also measuring 10 x 12". However, the latter has the New York Herald instead of the Argus. Millard Meiss has a painting dated one year earlier and containing a copy of The Sun and with the pipe in a different position.

Harnett seems to have painted the same props over and over again during the years of 1877 and 1878 and probably substituted the newspaper to suit the client.

In my opinion this entire series is among his uninteresting pictures as opposed to the creative design which appears in practically all of the others. No doubt it was a form 19th century "pot boiling" which goes on even in our own time.

For your information I have sold pictures of this subject and size at prices varying from $350 to $750, depending on the time of purchase and sale.

Frankly, I would not care to purchase another example of this type, but if you can acquire it for a low figure I suppose it would be an excellent buy. However, from time to time some of the more original and earlier examples turn up and it might be advisable to wait until you can get a really fine Harnett. They do turn up in strange places occasionally as indicated by

I had hoped, and still hope, that it will be possible for me to gain your interest in this exhibition and thereby your co-operation to the extent of making it possible for us to borrow at least six canvases from Mrs. Halpert. There are now four already in private collections, which we could count on.

Permit me to say that in any event, should there be a misunderstanding, this is simply due to the fact that I had spoken to Mrs. Halpert directly, before writing to you, and that she assumed that I had already written.

Last summer we were able to have a brilliant exhibition composed of the work of Kuniyoshi, Stuart Davis, and Franklin Watkins. I think that Mrs. Halpert perhaps can verify both the quality and the intention of our exhibitions program here.

Sincerely yours,

Donald Bear
Director

cc: Mrs. Halpert

~~COLLEGE GOVERNMENT ASSOCIATION~~
WHEATON COLLEGE
NORTON, MASSACHUSETTS

April 17, 19[illegible]

Downtown Gallery
32 East 51 St.
New York [illegible]

Dear Mrs. Halpert:

I am writing you on the suggestion of [illegible] who[illegible] represent[illegible] at the Downtown Gallery. I was interested in Mr. [illegible] work as an artist, and [illegible] that perhaps his work could be represented at a small exhibition to be held at Wheaton College [illegible] this year. Mr. [illegible] very kindly gave me some [illegible] [illegible] I [illegible], but suggested I [illegible] painting for the exhibition this spring.

[illegible]

[illegible] reproduction of [illegible] [illegible] sale [illegible] [illegible] could possibly be [illegible] [illegible] pleasure.

I hope this will not be too much trouble [illegible] by the students of Wheaton College and myself.

Yours truly,

Frances Sherwood

HILL, BARLOW, GOODALE & WISWALL

Mrs. Edith Gregor Halpert   April 24, 1950

you and hope that I shall see you again before long.

Sincerely yours,

John L. Saltonstall Jr.

John L. Saltonstall, Jr.

jls,jr.mh
enclosures

p.s. Please note that on some of the individual sheets of the enclosed inventory there is material on both sides of the page.

Wichita, Kansas
April 8, 1950

Municipal Museums of Amsterdam,
Amsterdam, Holland.

Attention: Mr. Jafe
Acting Director

Dear Sir:

Thank you for your letter of March 16th concerning the loan of the Wichita Art Museum painting "Revelation" by Yasuo Kuniyoshi for your exhibition of modern American art in Amsterdam.

I am very sorry to tell you that we are unable to lend this painting, which as you state is part of the Murdock Collection. Last summer when a request was received for the loan of paintings for the exhibition in the Albertina Gallery of Vienna, it was decided that works of art belonging to the Murdock Collection, because of certain unclarified legal points, could not be sent out of the United States.

We appreciate that in a number of art institutions of this country we have the privilege of seeing work by masters of Dutch painting and we wish we might have a part in providing the Dutch people an opportunity to become acquainted with American art.

We deeply regret our inability to be of assistance to you.

Sincerely yours,

BOARD OF PARK COMMISSIONERS

EG

By

Mrs. E. I. Galland
Acting Director
Wichita Art Museum

[illegible]

Dear Edith: [illegible] There is so much at stake right [illegible] Collection that I can't go into this matter [illegible]

12 April 1950

Mrs. Barbara C. Byrnes
The Louvre
2451 West Seventh Street
Los Angeles 5, California

Dear Mrs. Byrnes:

Thank you for your letter and for the check. We are awaiting the drawings and prints.

We are, however, somewhat confused by the payment. David Fredenthal's DANCING FIGURE is priced at $65.00. The $43.34 you sent is, apparently, in payment for this drawing and represents two-thirds of the consigned selling price. Normally, since we ourselves only take 33-1/3 percent commission from the artist, we allow an out-of-town dealer only 20 percent. But if it was your understanding that you were to receive one-third, we will let that pass.

But, no matter how we figure, we do not see how the check represents any payment at all for the Davis BASS ROCKS silk-screen. This print is priced at $35.00. We are responsible to Stuart Davis for the print or for payment therefor. So we would appreciate a check for this print, which seems also to have been sold.

We are glad to hear about UCLA, and Mr. Goodall's efforts. I met him last year when he was East, and liked him. Mrs. Halpert will write him directly as you suggest. We do appreciate all your efforts, and we are sorry to have been so demanding. But I'm sure you understand the artists were questioning us as many of the items are unique and were off the market for such a long time.

Sincerely yours,

Charles Alan
Associate Director

April 27, 1950

Dr. W. Sterry Branning, President
The Friends of Contemporary Art, Inc.,
2200 Segovia Circle
Coral Gables, Florida

Dear Dr. Branning:

Several days ago I received a letter from Mr. Virgil Barker, Director of the University of Miami, in which he spoke of your organization. In view of his interest in the organization, and the further explanation of the work, I have decided to change my terms as listed in our recent correspondence and shall be glad to cooperate with you in the fall exhibition, merely with the proviso that you take care of the insurance, packing and transportation charges -- and make an effort to place some of the paintings without any guarantee after the latter.

If that is satisfactory, please let me know which of the artists you would like to have, naming more than you can hang since we do not always have examples by all the artists available simultaneously. Will you also indicate the tentative date so that we may plan accordingly.

I hope that you understand my previous hesitation.

Sincerely yours

EGH:la
Copy to Mr. Barker

Mrs. Halpert
Page 2
April 20, 1950

to such a call. In a way, to me it presents a wonderful opportunity for some American artist to have a full year to paint without being burdened down with too heavy a teaching load. In other words, we take pride in the accomplishments of the members of our staff.

I have a lot of applications for this job but, as yet, we have not found the man that we really want. Will you give this matter your serious consideration and pass along to me any recommendations which you may wish to make. Frankly, I do not want to publicize the opening too widely for reasons you may well understand. Your consideration of this request will be deeply appreciated.

In the meantime, my best wishes to you.

Cordially yours,

Lamar Dodd

Lamar Dodd, Head
Department of Art

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

LD:ek

The Smith College Museum of Art

NORTHAMPTON, MASSACHUSETTS

The Director

March 30, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
31 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

In the Demuth show at the Museum of Modern Art I noticed both you and your gallery were generous lenders. It may be that in the fall we will be doing something about acquiring a Demuth. As you know we have quite a large group of Dickinsons but no Demuth at present. Could you tell me what the prices are on the "Paris scene" and the "red-roofed house" that belong to the Gallery, if as I suppose, they are for sale?

Yours sincerely,

H. R. Hitchcock

Henry-Russell Hitchcock
Director

HRH:cl

FLORIDA GULF COAST ART CENTER

CLEARWATER ART MUSEUM
GULF COAST ART SCHOOL
GEORGINE SHILLARD GALLERY

Belleair CLEARWATER FLORIDA

COPY

April 11, 1950

Mid-tour report: page two

With the three purchases from this show, University of Miami has made its initial start towards a collection of contemporary American painting. The new organization "Friends of Contemporary Art" there, with Virgil Barker of the University, is responsible for this pioneer effort.

The author of "Mr. Blandings Builds His Dream House" (Eric Hodgins) is going to have to build another dreamhouse, since he bought the James Penney in Sarasota. The painting is in storage temporarily because it is too big for his house. In a letter to me he said:

"My wife and I think it's a gorgeous painting. We struggled against buying it because at present we have no adequate wall for it, but the struggle was useless. We'll provide the wall somehow.

"May we congratulate you not only on this show but on the program notes you wrote for it? The show had two other paintings that we wish we could have bought, so the batting average, to us anyway, was extraordinary. And the program in stating with unashamed candor that <u>the paintings were for sale</u> was revolutionary."

I hope that the galleries will be just a little more prompt in sending out replacements when paintings are sold. We appreciate all the help we can get in keeping this small show in good shape.

Sincerely,

Charles Val Clear
Director

March 11, 1950

Mr. Albert W. Meserve
Union Savings Bank Building
Danbury, Connecticut

Dear Mr. Meserve:

About a week ago I saw Mr. Philip Goodwin, who toâd me that he was planning a trip to Danbury, but that he had not arranged to see you during his stay there because you had not communicated with him.

If you are really interested in getting some excellent advise I would urge you to get in touch with him at your earliest convenience. As I wrote on December 27th, his address is 32 East 57 Street, and as I previously advised you, he is the architect responsible for designing the Museum of Modern Art. Subsequently I shall take up the matter with Mr. d'Harnoncourt the director of that institution and all three of us can send you a series of constructive suggestions -- I hope.

And, if you are planning to be in New York at any time, it might be a good idea to stop in. In any event, it would be nice to meet you again.

Sincerely yours

EGHla

Re 7-6345

stedelijk museum

gemeente musea, amsterdam
paulus potterstraat 13
telefoon 20204
no. S.m. 647
bijlage

March 15 1950

Mrs. Edith Halpert,
Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you so much for the kind help you are giving us in connection with the arrangement of the exhibition of American art. As you will see from the copies of letters enclosed, we are now asking for a number of substitutions; unfortunately only a few could be considered as possibles, it would cause too many difficulties if a number of paintings would have to be fetched in Washington or Alabama. However, I am very happy to say that most difficulties have been solved by the kindness of Mr. Schutz, as you will see from another copy of my to-day's letter to Mr. Vandenbergh.

As to your own suggestions, I would like to express my thanks and to say that we would like to have all the paintings mentioned by you, if Mr. Bartlett Hayes agrees. Could you give me the particulars, asked for the others, as to measurements, insurance value,etc? I'll be very happy to count on your

Dove 21 Brick Barge in Landscape 1930 40x30 1250
— 10 Flat Surfaces 1946 36x27 1800.
O'Keeffe
25 Feather and Brown Leaf 1935 20x16 ~~[illegible]~~ 900.
72 Brooklyn Bridge 1948 36x48 5000.
54 Pelvis Side 1943 12x14½ ~~[illegible]~~ 1000
— 11 Maple and Cedar 1923 1000 ??
Lawrence 67 Kibitzers ~~(checker players)~~ 1948 24x20 350.
Spencer 3 Blast Furnaces, Pittsburgh 40x50 1000.
~~The Silver Tanks~~
Levine 27 Apteka 1947 60x40 3500.
33 Improvisation in a Greek Key 1948 57x40 3000.
Kuniyoshi 87 Carnival 1946-49 24x40 2000.
Shan 82 Atlantic City 47 32x24 900.
Dove: watercolors nrs. 102, 106, 136, 137, 188, 190, 204

Thanking you once more, I am, dear Mrs. Halpert,

Sincerely yours,

Jaffé

Acting Director of Municipal Musea,
H. Jaffé

102 - Holsteins 35 100.
106 Water Front C.B. Outlet 9x5½ 125.
136 Willow tree 38 7x5 90
137 Cars in Sleet Storm 38 7x5 - 90
188 Italy Goes to War 47 ... 125
190, Rectangular Forms 7x5 150.
204 Long Island ... 8x...

Our museum is having its formal opening Wed. night with a dinner and reception at which David Finley will speak. I have been asked to lend the Harnett for the initial exhibit & of course will do so. They wanted the Sheeler but I didn't know the ethics involved in lending your property & hesitated to do so.

I am enclosing my check for $50.00, and will send you that amount each month – for some time!

It was a pleasure meeting you and I hope to see you on my next trip to New York.

Sincerely,
Flora Mobley
(Mrs. Charles Mobley, Jr.)

stedelijk museum

gemeente musea, amsterdam
paulus potterstraat 13
telefoon 20204
no. S.m.
bijlage

April 14th 1950

Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.

Dear Mrs Halpert

By the present we have now pleasure in informing you of the following.

The opening date of our exhibition of American art will approximately be June 18th and it will last until September 25th. The pictures will remain in our museum during the whole time.

The works to be exhibited will have to be assembled next month and they will return in October of this year. Please be so kind as to make all necessary preparations so that despatch can follow immediately on arrival of our final letter.

The insurance will be covered against all risks and from nail to nail by Messrs. Lorens & de Waal (the Dutch company which insured also the Van Gogh exhibition in New York and Chicago)½ Transport and insurance expenses will be for our account. If not already mentioned, please send us a specification of the insurance values of the paintings you will lend.

In case of damages, which we hope will not occur, the compensation will be paid in dollars. We will let you know as soon as possible the address of the firm where the works will be assembled, together with the name of the steamer and the sailing date.

Thanking you for your kind cooperation, I am,

Yours sincerely,

[signature]

Director of the Municipal Musea,
W. Sandberg

We expect Messrs. Budworth of New York to do the packing; transport will be effected by the Holland-America Line. Mr. Vandenbergh of [illegible] will act as our agent in [illegible] and you will soon [illegible] him.

March 11, 1950

Mr. Blake-More Godwin, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 2, Ohio

Dear Mr. Godwin:

Mr. Zorach has referred your letter to me.

Of course we are delighted that you are considering his superb sculpture "Hound", which is among his outstanding examples. It is unique in material, executed by the artist and there are no casts nor are any to be made. There are very few sculptors in our time who work directly in stone and who do not their sculpture pointed up or down for greater distribution. I thought you would like to know that this was unique.

Because of your continued interest in Mr. Zorach's work, he urged me to make a very special concession in this case and to break all precedent. Therefore, we are allowing a discount of 15% on the special museum price of $3000. The photograph is one the way, with all the information noted on the reverse side.

Are you planning to be in New York in the near future? It has been a long time since I have had the pleasure of seeing you. Meanwhile, my very best regards.

Sincerely yours

EGH:la

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

March 2, 1950

Mr. Ben Shahn
Jersey Homesteads
Highstown, New Jersey

Dear Mr. Shahn:

We are planning an exhibition for the official opening of the new Hayden Memorial Library here at Massachusetts Institute of Technology for the month of May and the first two weeks in June. The theme of the exhibition will be the painter and the city, and we have chosen a number of significant 19th and 20th century paintings which suggest the impact of the city environment as reflected in the diversified expressions of the artists.

We would like very much to include a painting of yours with a theme of the city if you would be willing to lend one to us for this six-week period.

Hoping this is not too much to ask, I am,

Sincerely yours,

Gyorgy Kepes

Gyorgy Kepes
Professor of Visual Design

TELEPHONE KIRKLAND 7-6900

THE UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH), FLORIDA

University of Miami Art Gallery,
Wednesday April 12, 1950.

Mrs Edith Halpert
Director of Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs Halpert:

This is to acknowledge the arrival of the five pictures from Palm Beach which you are so generously lending the University for exhibition. I enclose the Blue checking slip with notations as to condition when received.

I expect to return these pictures, together with, all the others, on Friday May 5th. My understanding is that the pictures will go to Budworth and be delivered from there to you.

I am interested to know that Dr. Branning has been in touch with you about exhibitions for the Friends of Contemporary Art. The Art Gallery here at the University is always very glad to show the exhibitions brought in by that organization, in so far as our own exhibition schedule may permit. That organization is being very intelligently guided and is building up a following here which promises to influence local taste for the better in Contemporary field.

I should like to write you more in detail about the work of this University's Art Gallery, However, at the moment I am under such pressure that I cannot take the time. I am going to try to make this season's work a little better known in the North as soon as our next exhibition is over.

With renewed appreciation for your generosity in permitting the University to show your pictures just now, I am

Most sincerely,

Virgil Barker

Virgil Barker,
Director.

VB:BV
Enclosure

March 8, 1950

Mrs. Paul Moore
1820 So. Ocean Boulevard
Palm Beach, Florida

Dear Mrs. Moore:

As I am sure of my translation of this technical palavar would be quite incorrect, I am enclosing Mrs. Keck's letter for your information. As you may know Sheldon Keck is associated with the Brooklyn Museum, although frankly, we prefer and have always used David Rosen for our work, but did not know whether you want to go to the greater expense. Mr. Rosen is very expensive and takes a longer time to complete a job.

Please let me know your wishes in the matter so that we may proceed either with Mr. Keck or recall the picture and send it on to Mr. Rosen.

I hope you are having a very pleasant rest in Palm Beach and that this spring we shall have the pleasure of seeing you at the gallery.

My very best regards.

Sincerely yours

EGH:la

March 25, 1950

Mr. C. C. Cunningham, Director
Wadsworth Atheneum
Hartford 3, Connecticut

Dear Mr. Cunningham:

I am so sorry that there is a misunderstanding about the shipment of the pictures. The customary arrangement, and one we have adhered to these many years is to send all items on approval at the expense of the museum.

The variation you mentioned in your letter must refer specifically to the galleries who carry European art or 19th century art, or any other type of material owned by the dealer. Since the dealers of contemporary American art as a rule, work on a commission basis with the artists and have so little leeway in the way of prospective profits, we have always been obliged to follow the former arrangement of charging the institutions on/or speculative shipments. As a matter of fact in all these years, even on sales, we pay only for the packing charges with the shipping cost C.O.D. to the institution or individual.

I am so glad that you gave me an opportunity to explain this policy and I am sure you will find it fairly consistent among the dealers of Contemporary American Art, who work on the same commission basis as we do. However, if this becomes a very serious problem in the way of creating obstacles toward purchases at the Wadswoth Atheneum, I will make a personal reambursement as we do not think we should deviate from a twenty-four year old policy. Please let me know whether you wish to have me do so.

Incidentaly I am very curious to know how the selection you made is going over with your committee. You were probably advised that all the pictures you selected represent rare opportunities. The Demuth of course is one of the very few paintings available and is among

Mrs. Edith Halpert
the Downtown Gallery
New York.

March 11, 1950.

Dear Mrs. Halpert:

I am taking the liberty of addressing this letter to you because of the respect I have long held for your position in the American art world and for your leadership of the group of artists in your gallery.

Frank Rehn has handled my work for several years, with an exhibition of large watercolors and war-oils in 1945, and Southwestern paintings in 1949. With no desire to undervalue the gratitude that I have for him I do feel that my connection with the gallery is not productive and I wish to become associated with a more active and alert group. Although I have not yet signified my definite intention to leave, I have withdrawn many paintings since the condensing of his space, have shown them at Cowie's in Los Angeles, and am showing them here at the Art Institute while I serve as guest artist at the Minneapolis School of Art, for the spring term.

Last summer David Fredenthal saw the studies from which I am working out a series of large oils deriving from the New York motif. These paintings which occupy my interest now state the quality of the city as it has appeared to me for many years, its beauty expressed in an abstract architectural sense, somewhat murally, in smouldering grays browns and blacks, — sometime a rose sky for the Empire State, and a sparkle of yellow, ash and silver for the bridge.

Phone Ridgefield 1079

Antiques

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

March 13th 1950.

Dear Edith Halpert:-

Thank you for the check for gabriel and the letter. I'm enclosing photos of my two children that have stuck like glue. I don't see why - I've seen worse ones in quite famous collections. Perhaps at the prices I quoted to you, you can make them stick in a collection. I could have sold them retail, but I always wanted much more money for them. I feel If I'm going to dump them at a loss it better be to a dealer. The Garbiche's have seem them, but I've seen them look right at a paintung and declare that they never saw it before. It's been a year since, so I feel that they will not recognize them mow. I've done the same thing, but later on realised different. It's a mood I presume. I had hoped to go and look at a pair of early pastels today, but it's sleeting and the roads are a sheet of ice. Better luck tomorrow. Do you buy pastels if they are good and are early? If these prove to be any good I'll let you know. The people in Trumbull with the good needle work

March 25, 1950

Mrs. Florene Maine
State Route #7
Ridgefield, Connecticut

Dear Florene Maine:

I am sorry not to have answered your letter sooner. We have been cleaning house and I have removed from our folk art collection a number of painting which do not measure up to the museum standards, as I am becoming more and more convinsed that this is the field we want to concentrate on entirely.

While I am tempted by the prices of the two pictures of which you mailed me photographs, I would really prefer to see photographs of the two pastels, although the price seems extremely high to me. I was sorry of course that I could not come up, but my car is in dead storage for the winter and I have no other access to the countrysides. I find it very comfortable to spend Sundays at home alone resting up from seeing so many people during the week. As soon as the weather gets more tempting I shall probably take the car out and start off on an occasional country visit.

Meanwhile, could you send me the photographs as I am interested in top things. Also, if you come across any other sculpture of high quality, do keep me informed as I am now working on a large collection of folk art for a museum and could use really top carvings or sculptures in metals. I love the gabriel and am having it properly mounted. By the way, you did not get with this carving the missing foot fragment.

Don't you ever get to New York? If you are planning to,let me know and perhaps you can arrange to have dinner with me.

Sincerely yours

EGH:a

April 13, 1950

Mr. Paul Tishman
Paul Tishman Company, Inc.,
595 Madison Avenue
New York 22, N. Y.

Dear Mr. Tishman:

I am so sorry that we did not have the pleasure of seeing you, Mrs. Tishman, and your daughter at the Kuniyoshi party, but I do hope that you will get in to see the exhibition, as it is really a wonderful experience.

No doubt you are constantly receiving request for favors, and I feel a little guilty about adding my name to your list. However, you mentioned that Ravenswood in Long Island City was one of your projects. I am well aware that there are probably four prospective tenants to each apartment. On the other hand, I feel so strongly about this case that I am writing you a special appeal. Jabus Hogan has been employed by us for some time as a porter and general gallery assistant. Of all the help we have had in that capacity, he seems not only ideal as a worker, but also as a personality. He has great dignity, integrity and is immaculate. As a veteran he has entered applications for a number of these developments, but evidently because he and his wife have no children, cannot get on a preferred list. Is there anything you can do to enter his name on the Ravenswood list? I would appreciate it no end. You may recall seeing him when he helped me with the pictures in your office and removed them just as fast as they were brought in.

Forgive me for imposing on you, but perhaps at some future time I may have an opportunity of being of service to you. Meanwhile, do come in.

My best regards.

Sincerely yours

Application #273948 - Feb 1, 1950
EGHla

March 9, 1950

Mr. Edmund R. Hunter, Director
High Museum
1262 Peachtree Street
Atlanta, Georgia

Dear Mr. Hunter:

We hope that our catalogues have been reaching you in your new locale and that you are enjoying Atlanta, together with your new museum experiences involved.

On April 1st we are opening a one-man exhibition of recent paintings by Kuniyoshi. This is the first show to be held here for some time and will demonstrate thoroughly the new development in Kuniyoshi's painting. I do hope that it will be possible for you to see this exhibition, which should be one of the outstanding events of the season.

In any event, when you are in town do come in. It will be so nice to see you again.

Sincerely yours

EGH:a

April 19, 1950

Mr. Charles Val Clear, Director
Florida Gulf Coast Art Center
Belleair
Clearwater, Florida

Dear Mr. Val Clear:

I received a copy of your Mid-tour report and certainly must congratulate you on the magnificent job you are doing. Your purchases indicate quite a range in taste, and are an interesting commentary on the individuality of selections. Of course I am hoping that some of the Downtown Gallery pictures will also prove tempting enroute, but in any event I can assure you that we shall always be glad to cooperate with you in any future exhibitions. I also hope that other museum director will follow your lead and support the living artists to this degree.

Sincerely yours

EGH:la

SANTA BARBARA MUSEUM OF ART
1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

DONALD BEAR
Director

MARY OLDFIELD STEELE
Administrative Assistant

he is willing to have his pictures in the exhibition, and that there are others who would be willing to make the loan of their pictures. I have no hope that she will acquiese, but we might just as well go through the motions.

Please don't feel badly about this, because probably the whole idea of the exhibition is invalid, anyhow, picking a painter just because she happens to be a woman. After this, I will pick painters because they happen to be painters. Thanks again, and I'll let you know what she has to say, although you will probably know before I do.

Cordially,

Don

Donald Bear

P.S. Enclosed is the carbon to O'Keeffe. It won't do any good but it takes the misunderstanding away from your part of it. And I at least have gone thru the motions. In the mean time we will see what happens next. Greetings. Don.

Virginia State College
Petersburg, Virginia

PRESIDENT'S OFFICE

April 20, 1950

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are pleased to receive the favorable report coming from Mr. Walter A. Simon of this faculty indicating your interest in making available to us certain prints and paintings. We believe that these would be of great help to us in our Department of Fine Arts as well as in the cultivation of interest in art on the part of our students as a whole.

We should be pleased to have you write me the details of the basis of your making your possessions available to us. Mr. Simon indicated the possibility that some of the pieces could be sent here in time for presentation during Commencement which is the last week in May.

We wish to assure you of our deep interest in this opportunity of increasing our collection and wish to assure you of our endeavor to take good care of the collection. We shall await a consideration on which we may come to an agreement.

With every good wish, I am

Very truly yours,

Robert P. Daniel
President

RPD/bwh

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

Harriet

March 29, 1950

Mrs. Edith Halpern
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

I have read and re-read the article by Wayne C. Smith in the SPRINGFIELD MASSACHUSETTS REPUBLICAN of March 5, 1950 entitled "Show of Peto's Paintings Revives Old Art Mystery". In my opinion the article does not libel the Downtown Gallery; and ~~that~~ a fair interpretation of the article is that the fraud, forgery and deception referred to was practiced by an unknown person or persons -- not by the Downtown Gallery.

I think it would be a mistake for you to communicate with the paper, to request a retraction, or to take any other action whatever with respect to this article. Wholly aside from the legal questions involved, the Downtown Gallery is only mentioned once, toward the end of a long article, and in such a way as, in my opinion, does not damage it.

The article is returned to you herewith. If you care to telephone me about it I shall be glad to discuss it with you over the telephone.

With all good wishes,

Sincerely,

David M. Solinger

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

C92CC 5M NL PD

NEW YORK NY MAR 30 1950

DOWNTOWN GALLERIES

EAST 51ST STREET (NEAR MADISON AVE)
CARE L ALLEN NYK

PLEASE SEE THAT ALL PRICES ARE REMOVED FROM PICTURES BEFORE SHIPPING TO ME. I WILL NOT BE IN TOMORROW BUT WILL LET YOU KNOW WHEN MAKING NEXT TRIP

VIRGINIA A STEHLEY ARD 1300

1133P

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 6, 1950

Mr. Fred N. Wells, Director of Sales
Nebraska Art Association
c/o Wells and Frost
128 No. 10th Street
Lincoln 8, Nebraska

Dear Mr. Wells:

In accordance with your request, I am enclosing a bill in duplicate.

John Marin is dining with me next Monday evening and I shall ask him at that time to prepare some statement regarding the picture which you have just acquired. Needless to say it is one of the outstanding examples in the rather rare category of New York subjects. Congratulations.

Sincerely yours

EGH:la

6 April 1953

Mr. George B. Baylous, Director
Pan American Galleries
502 Villita Street
San Antonio, Texas

Dear Mr. Baylous:

I was really quite astonished to receive your letter today. We had always understood that Foley's would have the Rainey Bennett exhibition through the month of March, and that you would have it in April. We had written to Foley's to this effect. I can only assure you that this snafu is quite as surprising to us as it must be to you. Now, unfortunately, there seems to be nothing to do but to extend our most sincere apologies. We feel as badly as you do that the paintings are not to be shown in San Antonio.

We feel especially sorry because we had hoped that your having the Bennett exhibition would be the start of a mutually beneficial and pleasant association between our galleries. I can only assure you that we pride ourselves on our efficiency, and that this is the first time such a mishap has occurred.

I do hope that we will work together in the near future. If you would ever be interested in an exhibition of Kuniyoshi drawings and lithographs, or Zorach watercolors, etc. etc., do communicate with us.

Again, our apologies.

Sincerely yours,

Charles Alan
Associate Director

cc: Mr. DeWitt Untermeyer
Foley's
Houston 1

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
PORTER A. McCRAY, DIRECTOR

March 28,1950

Dear Mrs. Halpert:

I very much enjoyed the opportunity of discussing with you your offer to lend to the circulating exhibition program of this Museum a selection from your collection of American paintings and drawings.

As soon as your pictures have arrived in New York and you have had time to list and photograph those you wish I shall count upon your advising me in order that we might immediately present your proposal to our exhibitions committee.

With most cordial regards.

Sincerely,

Porter A. McCray

Porter A. McCray

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

PAM:eh

April 4, 1950

Mr. Henry-Russell Hitchcock, Director
The Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Hitchcock:

We have been so busy with the Kuniyoshi show which opened today, that I did not get a chance to answer your letter sooner.

The two Demuth paintings about which you inquired are priced as follows:

Rue du Singe Qui Pech	$1400.
Red Roofed Houses	$800.

In the event that you decide on either of these pictures, wont you please let me know so that we can advise anyone else interested that the picture is no longer available.

I hope you felt as strongly as I did about the Demuth exhibition. While I have always been a great enthusiast about his work and thought I was thoroughly familiar with it, I never actually realized how outstanding a picture he presents in relation to contemporary art.

Sincerely yours

EGH:la

P.S. Incidentally the "Red Roofed Houses" is not signed by Demuth

GEORGE W. W. BREWSTER ARCHITECT

38 NEWBURY STREET BOSTON 16, MASSACHUSETTS

March 1
19 50

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am writing S. S. Spivack today and this is just a line to tell you that I am so harassed with jobs of various sort that I haven't given any time to our problem. I did go to see John Coolidge and consider that he is just like the rest of the curators. His charming and enthusiastic support of your convictions is in direct relation to how important you are. As soon as I get in the clear I will write you a trial letter.

Did you know that the Institute of Contemporary Art in Boston is showing on the ground floor not enough paintings selected by Duncan Phillips, plus paintings selected by Nathaniel Saltonstall and on the second floor "The Gillette Story" and that Dorothy Adlow reviewed favorably the significance of the Gillette story for two columns?

Will let you know before we come to New York.

Sincerely,

George

GWWB:EOC

We went to several exhibitions in San Francisco & Carmel (you really just have to look at the coastline there & in the Big Sur country). I enjoyed some of Rubin's palestinian paintings here – especially those with the light & the olive trees.

I do hope to meet you in the future –

Sincerely,

Louise B. Pappenheimer

March twenty-sixth

P.S. I am leaving to-day for Cincinnati.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

DONALD BEAR
Director

MARY OLDFIELD STEELE
Administrative Assistant

March 8, 1950

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It was with profound sorrow, but no surprize, I learned of the decision of O'Keeffe. Thisisregrettable, but in no way your fault, I am sure of that, because I never supposed there was any reason to expect that she could possibly be generous. At least, she doesn't have that reputation that I know of. However, I'll go through the motions and write her a letter, and it appears to me that since Wright Ludington has three of her pictures, that she might just as well be decent. I have no intention whatsoever of begging O'Keeffe a one-man show, now or ever, but that is beside the point. So far, we have Mr. Ludington's and Mrs. Mack's pictures, I know that I could probably get the rest of them and run the risk of having her attempt to deny the exhibition, which I do not want to do, not to spare anything except my own feelings in the matter. I simply don't want to be bothered with it.

What I will do is write her and say that I had been intending to write her - I really had - but that I wanted to get in touch with you first. After that, I will simply proceed with restating the case and asking her if she won't be willing to show. I will say that both Mr. Ludington and I wish to show, and that

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

I shall be much interested in your impressions of the Peto show. I am sure you will see the complete consistency of everything it contains. Mr. Hitchcock told me you had seen the catalogue.

With kindest regards

Sincerely Yours,

Alfred V. Frankenstein

The Louvre ARTISTS' MATERIALS · PICTURE FRAMING
GUSTAVE GILBERT
2500 WEST SEVENTH STREET · LOS ANGELES 5, CALIFORNIA · FEDERAL 9132

EGH

March 8, 1950

The Downtown Gallery
32 E 51 St Street
New York 22, N. Y.

Dear Mr. Alan:

I am so sorry to have caused you any anxious moments. But these are the reasons for my irregular behavior.

Shortly after I hung the show at Zeitlins, Jake could no longer afford to keep me so I left his employ. I had expected the show to remain on the wall for at least a month, but he took it down, I do not know why as it was one of the best exhibits that he had ever had. However, he has now replaced that space with books.

I then had him pack the show and send it to another little gallery, run by some friends of mine, there, they sold two pieces; Dancers by Feidenthal, and Bass Rocks by Davis. I have not seen them to collect the check, but will get it to you very shortly.

I have an appointment, early next week with a cliant to show them some of the material, and I am almost sure of a sale of a few of the works. Just after I see the people, I shall pay you and return the rest of the show.

I hope that my plan meets with your approval, however, should you wish the show sent back before that time, let me know, at the above address, and I shall take care of the matter immediately.

Give my best regards to Mrs. Halpert. Our friends the Kantors tell me that they enjoyed their talk with you.

Sincerely,

Barbara Byrnes
Barbara Byrnes

SOLE REPRESENTATIVES OF LUCIEN LEFEBVRE FOINET, PARIS · JAMES NEWMAN, LONDON

120 ANTIQUITIES

120 EAST KING STREET LANCASTER PENNSYLVANIA

PHONE 3-7500

ROBERT LOCHER | RICHARD WEYAND

March 23,1954

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

For my catalog of Demuths works and the Demuthiana, I am in need of information and some photographs. I hope you will be able to help me.

Have the four watercolors that you bought from Betty Stuart been photographed and if so I would love prints of them and be willing to pay for the prints.

The Fort Worth Art Association, Jan 24 to Feb 22,1951 showed nine by Demuth. I can place all with the exception of two lent by you. They are
1 IN VAUDEVILLE
2 CLUSTER OF FLOWERS.
Can you identify these two for me and whether I ever saw them at the Downtown.

Did you have photographed the following :(numbers are my cat.)
1014 AVIARISTE 1912
1015 BATHERS 1916?
1016 IN VAUDEVILLE - SINGER 1917 (F.P.Kumment-owner)
1017 TWO FIGURES (no date) (Charles Alan-owner)
1018 HOUSES 1916
1019 VILLAGE
The above ones were the ones torn by Demuth and thrown into a wastepaper basket and picked up by Alanson Hartpence. Were there more than the 6 mentioned above?

I never saw any of the torn ones but heard of them frequently via The Whitney and Miss Kraushaar.

Any information or prints of photographs that you may be able to tell me of will be greatly appreciated.

Sincerely

Richard Weyand

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
PORTER A. McCRAY, DIRECTOR

March 24, 1950

Dear Mrs. Halpert:

You will remember in our conversation of Tuesday evening that I told you the exhibition of the work of Charles Demuth has aroused such nation-wide response that numerous museums and universities throughout the United States have asked if we would undertake the organization of a circulating exhibition of selections from the current show.

With this in mind I am anxious to know if you would be willing to extend the loan of Two Acrobats, Acrobats, Poppies and Nospmas M. Egiap Nospmas in order that they might be included in a representative group of Demuth's pictures to tour the country until June 1951.

You are familiar with the great care this Museum takes in the preparation of these loans for travel. Each picture is placed in a specially designed compartment, careful packing and unpacking instructions are supplied each exhibitor, complete insurance coverage is provided and only reliable institutions are invited to subscribe to the exhibitions.

Let me assure you that your generosity will be most genuinely appreciated by all who have the privilege of seeing these charming pictures by this rare and sensitive artist.

Sincerely,

Porter A. McCray

Porter A. McCray

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

PAM:baf

Mrs. Claflin continued

Summertime, 1949	Addison Gallery Andover, Mass.
May Five, 1949	Mr. Edward Root 6 West 77 Street New York, N. Y.
Vanity, 1948	Mr. & Mrs. Joseph Gerstein Highland Terrace Brockton, Mass.
Sound in the Mulberry Tree, 1949	Smith College Museum Northampton, Mass.
Southern City, 1946	Mr. J. Russell Allen 112 Pinckney Street Boston, Mass.
Remember the Wrapper, 1946	Mrs. Cyrus McCormick 10 Gracie Square New York, N. Y.

All of these are among his top pictures and are within a rather limited area. I did not list any of those in distant parts.

Indeed I should like to repeat my similar talk if you have some suitable program in the future.

It was very nice to see you.

Sincerely yours,

EGH:la

DEPARTMENT OF ART
COLLEGE OF FINE AND APPLIED ARTS
UNIVERSITY OF ILLINOIS
URBANA

March 10, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The College of Fine and Applied Arts is planning an expansion of its exhibition schedule for the coming summer. As an important part of this program we would like to secure a significant and comprehensive collection of drawings and prints, with the thoughts of possibly developing such an exhibition into a prominent annual affair.

During the 1949-1950 season we purchased forty-three drawings and prints for the permanent collection of the University. As funds permit, we intend to add to this group, largely in the contemporary area and occasionally from earlier sources.

At this time it is not feasible for us to send a representative to make selections for this show and we will be grateful for your cooperation. If possible we should like to receive approximately five to ten matted but unframed prints and drawings from your gallery. The exhibition will be held around the first three weeks in July, and we should have the material in our hands by June 15th.

We will appreciate having your reaction and suggestions relative to the above proposal.

Sincerely yours,

C V Donovan

C. V. Donovan, Chairman
Committee on Exhibits

D:z

At present I plan a group of ten or twelve paintings on the theme of New York and the universal city. Six of them are already completed. You will find on the back of the photos that they are of generous size. In contrast to these the Southwestern pictures are concerned with elemental natural forces, Indian ceremonials, kids at play, the union of simple Spanish and Indian cultures.

It would have been much more satisfactory if I could have talked with you in person but I did not wish to wait until that became possible. Until reaching here I have been at home in New Mexico working hard on the pictures of New York. I hope that the locale does not seem strange for working out such a theme, for I find it, so far, quite helpful in its detachment and freedom.

I am very serious in asking you, Mrs. Halpert, if you might consider the possibility of including my work in your gallery group. This I do not ask lightly nor would I bother you if I felt that I had nothing to offer.

I shall await with great interest what you may feel about my letter.

With kind regards,

Sincerely yours,

Howard Cook.

(March to June)
c/o Minneapolis School of Art.
200 East 25 St.
Minneapolis, Minn.

March 8, 1950

Miss Georgia O'Keeffe

Abiquiu, New Mexico

Dear Miss O'Keeffe:

I am taking the liberty of writing you, after having been in correspondence with Mrs. Edith Halpert of the Downtown Gallery.

Mr. Wright Ludington of our Board, and a collector of some distinction, and I had discussed the idea of having an exhibition here of ten pictures each of three outstanding women painters in the United States. We had hoped that the exhibition could be made up of ten paintings by yourself, ten by Loren MacIver, and ten compositions by I. Rice Pereira.

Mr. Ludington, as you may remember, has three of your pictures in his collection, which we have shown at various times. These three pictures we were going to place in the exhibit, which was also to be shown at the DeYoung Museum in San Francisco, and at the Portland Art Museum.

So far, I had not gotten in touch with you, because I was waiting to hear from Mrs. Halpert, and have her advice and opinion, since I have not had the experience of working with you personally. I have approached the representatives of the other artists, who seemed to be thus far quite willing to work on the exhibition, and have given me their assurance in the matter.

March 13, 1960

Mr. Richard Kolmar
630 Park Avenue
New York, N. Y.

Dear Mr. Kolmar:

In arranging an exhibition of the work of Ben Shahn, I came across a superb drawing of hands, and immediately thought of you.

Why don't you drop in with Miss Kilgallen to see this drawing, as well as the other pictures you seemed interested in. You had better hurry or I may not be as generous about the prices if the art market keeps booming.

In any event, it will be a pleasure to see you again, and I also hope that I will have the pleasure of meeting Miss Kilgallen.

Sincerely yours

EGH:la

The Louvre
GUSTAVE GILBERT

ARTISTS' MATERIALS - PICTURE FRAMING

2451 WEST SEVENTH STREET - LOS ANGELES 5, CALIFORNIA - FEDERAL 9132

April 11, 1950

The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mr. Allan:

The shippment of drawings and prints was sent off to you on Friday, April 7, 1950 via Railway Express, Collect. Please forgive me for sending it in this manner, but there was no way for me to send it prepaid. If you wish to send me the bill for shipping, I will pay it.

Enclosed you will find a check for $43.34 for payment for the following: Stuart Davis "Bass Rocks", and David Fredenthal "Dancing Figure.

I still have out on approval, at U. C. L. A. Stuart Davis's "Au Bon Coin", and Yasuo Kuniyoshi's "Semi Nude", as soon as I hear from them, I shall either send you the check or ship you the prints.

It is very unfortunate that you have had so much trouble over the whole affair, but as you no doubt know Southern Californians are rather lathargic, and I have had difficulty rounding up the material, getting people toghther, etc.

U. C. L. A. is starting a print collection, on a shoe string, and if the board approves the few little purchases that the art staff is trying to make, it will probably appropriate a fund for yearly purchases. May I suggest that you write them a letter and tell them of the material that you have.

Thank you for your pained waiting.

Very sincerely yours,

Barbara C. Byrnes

Barbara C. Byrnes.

My best, and Jinny's also to Edith — RCB

VIRGINIA A. STEHLEY, D.D.S.
TIMES MEDICAL BUILDING
ARDMORE, PA.

April 29, 1950

Downtown Gallery,
New York City.

Dear Mr. Lawrence,

My husband and I simply couldn't find a happy meeting point on any of the pictures, very much to my disappointment and annoyance. But I did accomplish one thing which has and will enable me to eventually find pictures that will be pleasing to us both; he is going to the museums here in Philadelphia with me to show me along what lines his preference goes.

I feel that in time he will enjoy modern art because the drapery fabric which he liked best, and enthusiastically, was ultra-modern.

I'll probably be in N.Y.C. sometime before fall but at this time do not know any date. Thank you for your kindess and considerations.

Sincerely,

Virginia A Stehley-Davis

MILLS COLLEGE
OAKLAND 13 • CALIFORNIA

April 29, 1950

The Downtown Gallery
32 East 51st St.
New York, New York

Dear Sir:

In reading your catalogue for 1950, we noticed that your next exhibition will be American Folk Art. In line with our museum policy of bringing the public into closer contact with traditional art, we are extremely interested in obtaining information about the show. We would appreciate any details pertinent to availability, cost, and nature of the materials displayed. We would also like to know if the exhibition may be borrowed or rented for display elsewhere.

Looking forward to hearing from you,

Very sincerely yours,

Sidney M. Kaplan

Sidney M. Kaplan, Director
Mills College Art Gallery

..ORIDA GULF COAST ART CENTER

Belleair CLEARWATER FLORIDA

CLEARWATER ART MUSEUM
GULF COAST ART SCHOOL
GEORGINE SHILLARD GALLERY

COPY
Mrs. Halpert

April 11, 1950

Mid-tour report:

To artists and galleries participating in 11th Annual Southeastern Circuit-Exhibition "American Painting Today"

With this circuit exhibition, sponsored by Florida Gulf Coast Art Center, at its midway point I am happy to make the following report:

In taking over the directorship of this Center we inherited this annual program. You will recall our insistence that the program would not continue unless all museums participating did a more objective job of purchasing. We are determined that the best way to distribute American painting is to sell it. This was our emphasis in our catalogue of the show (inclosed). We should also have emphasized that our Florida Gulf Coast Art Center has no profit in sales but sponsors the project as a public service to art in the South.

These paintings have already been sold:

ERNST	"Wind and Space"	$800	(Clearwater - private)
EVETT	"Night Flares"	$300	(Clearwater-Georgine Shillard Gallery of Florida Gulf Coast Art Center)
GOTTLIEB	"New York Night Scene"	$250	(Miami - University of Miami)
JONES	"Silhouette at Barnegat"	$900	(Clearwater - private)
KESTER	"Carnival at Night"	$300	(Miami - University of Miami)
LASKER	"Objects d'Art"	$125	(Atlanta - private)
MARSH	"Afternoon at the Beach"	$450	(Miami - University of Miami)
PENNEY	"Station at Dawn"	$400	(Sarasota - private)
RAFFO	"The Sparklers"	$450	(Clearwater-Georgine Shillard Gallery of Florida Gulf Coast Art Center)
SOYER	"Consolation"	$750	(Clearwater-Georgine Shillard Gallery of Florida Gulf Coast Art Center)

I believe that 10 out of 37 paintings sold at this point of the circuit is a pretty good record and I am in hopes that the colleges and museums yet to get the show will do as well.

THE BUTLER ART INSTITUTE

FOUNDED 1919

Gallery - 524 Wick Avenue

YOUNGSTOWN · OHIO

April 11, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In answer to your letter of April 7 I should like very much to have the Harnett completely examined and checked. I would like to have all the information you have on the picture and also should like to send it to you for examination and for Sheldon Keck's examination and exray.

We shall be very glad to bear whatever expenses necessary in this connection; as I explained to you before it is necessary to find out about this picture before publishing a new catalogue.

I shall be very glad to have a copy of the catalogue of the Kuniyoshi Exhibit in which the Clown is hanging.

Sincerely yours,

Jos. G. Butler
Director

JGB:ee

THE
NEW YORKER
No. 25 WEST 43RD STREET

EDITORIAL OFFICES
BRYANT 9-8200

March 22, 1950

Dear Mr.Newberry,

Thanks very much for your note, and I'm glad that we seem to be in agreement about the "Yellow Pears".

I thought it was a handsome piece, and an especially good example of Demuth's art.

Sincerely,

Robert M. Coates

March 9, 1950

Mr. James Hogan, Head
Department of Art
University of Illinois
Urbana, Illinois

Dear Mr. Hogan:

Thank you so much for sending us a copy of your catalogue. It is really a superb job and I must congratulate you on the format and the contents. The show should be extremely interesting and I hope it will prove to be a great success.

As usual we have problems regarding some of the paintings. For the first time in a good many years we are arranging a one man show of Kuniyoshi's work to open about April 1st. As you know, Kuniyoshi produced very few pictures during the past few years, and for this reason it is vital for us to include all his outstanding canvases in our exhibition. We just realized that "Carnival" which we consider one of his top pictures, is in your show and that your dates are until April 2nd. We are very upset about the situation and I am writing to ascertain whether it would be at all possible to withdraw the picture a few days before the closing, and have it sent to us via air express. We find this an excellent method of transportation, and the picture only needs to be wrapped carefully with corregated board rather than wood crates. And, what is more important, it takes practically no time to reach its destination.

I hesitated to write you about this but you can well understand our situation. Wont you please let me know whether my suggestion is at all feasible. If so, we should like to have the painting here by Friday, March 31st.

Needless to say we shall be most grateful to you for your cooperation.

Sincerely yours

EGH:a

7 March 1950

Mr. Milton Lowenthal
274 Hawthorn
Memphis
Tennessee

Dear Micky:

Thank you for your wire. No the loan is not for that German show (which, incidentally, has been cancelled). It is for an exhibition here of great paintings executed by our artists in 1940. The point is to show that these men are not fly-by-nights, not "fashionable", but were good ten years ago and will be good ten years hence. We are going to have an exhibition in April of 1950 paintings to prove the point. So we are again grateful to you for your loan.

Hurry home! A big new Davis is going to be delivered any day now. And there is a terrific Kuniyoshi show coming in April.

Not too much new, except that business is surprisingly good.

My best to Edith and to you.

Sincerely yours,

Charles Alan

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 2, OHIO

April 15, 1950

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I have your letter of April 13 addressed to Mr. Godwin, given to me in his absence.

Next time I am in New York, I shall try to stop in to talk to you about this sculpture.

Sincerely yours,

Otto Wittmann Jr.

Otto Wittmann, Jr.
Assistant Director

OW:LL

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

EWT-

April 19, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

A little picture presumably by Harnett has just been brought to my attention. It was discovered in a church rummage sale near here. It measures 12 inches high by 10 inches wide, and I am enclosing a photograph of it. It seems to be genuine to me, although I certainly would not claim to be an expert on the work of Harnett. I wonder if you would care to venture an opinion on the basis of the photograph? In any case, would you be good enough to give me a rough approximation of its value, if it were found to be genuine on closer examination. Also, could you tell me if you would be interested in purchasing it if it were available? We have not decided as yet whether we wish to acquire it or not. We certainly cannot get it as a gift and would have to purchase it for full value.

I hope I am not asking too much with this request. It seemed to me you would be the most logical person to approach in the east.

Very best regards.

Yours sincerely,

Harris K. Prior

Harris K. Prior, Director
COMMUNITY ARTS PROGRAM

HKP:mcf
Enc.

SANTA BARBARA MUSEUM OF ART
1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7372

DONALD BEAR
Director

MARY OLDFIELD STEELE
Administrative Assistant

March 15, 1950

Dear Edith,

Enclosed please find a copy of Miss O'Keefe's letter to me and a copy of my reply. I've kept the original because it has the sole virtue of being hand written.

Thanks ever so much for all your generous efforts in our behalf and I'm trusting the incident has not caused you too much personal annoyance.

With my best,

As ever,

Don

Donald Bear

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
NEW YORK, N.Y.

2 end.

Dr. Daniel continued

and listed. Upon receipt of an official letter from you accepting the terms of the loan, we shall send the material to you so that you may have it in time for the May display.

I am very pleased that a collection of this type will function in a territory where such material is rather limited, and I hope that it will serve an excellent purpose in starting an educational program in relation to contemporary art, and naturally hope that both the faculty and students, as well as the public will enjoy these original prints. My only concern is that they be well taken care of and returned to me finally in the same condition, as most of these cannot be replaced.

Sincerely yours

EGH:la

April 7, 1950

Mr. Walter A. Simon, Jr.,
Fine Arts Department
Virginia State College
Petersburg, Virginia

Dear Mr. Simon:

It was good to hear from you and I am very pleased with your interest in the pictures.

The collection Mr. Allen referred to is being unpacked at Berkeley Express and should be in my possession within the next few days, when I will have a better opportunity to go over the material and consider the possibilities.

I shall communicate with you very shortly to arrange for a meeting.

Sincerely yours

EGH:a

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

March 13, 1950

Mr. Charles Alan, Assoc. Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

We enclose our receipt forms for the Spencer painting "WATERFRONT MILL", which the Metropolitan Museum is lending to the Gallery for exhibition from March 13th to April 1st, and which was collected by your representative, Berkeley Express, on March 10th. We shall appreciate it if you will sign and return the original receipt; the duplicate may be retained for your record.

You will note that the Museum will insure this picture against all risks for the full period of the loan including time in transit, and a bill for the premium will be rendered in due course.

Yours very truly,
Marie Townsend
Mrs. Preston L. Townsend
Registrar's Office

Enclosures (2)

April 19, 1950

Mr. Philip Rhys Adams, Director
Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Adams:

Because of your close connection with so many of the outstanding Demuth paintings, I thought I would write to you about them. No doubt you are familiar with the four poster paintings by Demuth which have always been kept intact as a group. However, to recall these to you, I am mailing photographs of all four. Since paintings of this character are really not for "home consumption", but are very valuable to a museum both as works of art and as documents of the artist and the artist he honored, I thought you might be interested in acquiring the entire group for Cincinnati, and also because of the special circumstances, we could make this acquisition very tempting if you are interested.

Wont you please let me know your reaction.

Sincerely yours

EGH:la

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

14. March. 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It is good of you to loan the Institute a water color by Marin of New York City for our exhibition. The gallery is a modest but very handsome room that I believe will serve as an appropriate environment for the paintings.

We will plan to have Berkeley Express and Moving Company pick up the painting on Monday, April 24, and Boston Truck Company will deliver them to Cambridge.

Today I am writing Mr. and Mrs. Milton Lowenthal to request permission to borrow their painting "Report from Rockport" of Stuart Davis. Thank you so much for giving me their name and address.

If you are in Cambridge during May, I hope you will visit us and see the exhibition.

Sincerely yours,

Gyorgy Kepes

Gyorgy Kepes
Professor of
Visual Design

Middle Manhattan 1928 · $ 2500

TELEPHONE KIRKLAND 7-6900

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 27, 1950

Dear Mrs. Halpert:

I am getting together photographs of contemporary American art for a small exhibition which UNESCO has asked me to arrange in connection with the Florence meeting in May. Would you be able to provide me with an 8" x 10" black and white photograph of Jack Levine's painting, Welcome Home? Has this picture been sold and if so to whom? Also, what are its dimensions?

Unfortunately, I have a deadline to meet so I would be most grateful if the photograph could be sent as soon as possible. Let me thank you in advance for your help and cooperation.

Sincerely,

Katharine Kuh RB

Katharine Kuh
Associate Curator of Painting and Sculpture

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

KK:rb

April 19, 1950

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you for your letter. I am very much interested in what you have to say about the new find and look forward to seeing the material at the earliest opportunity.

This morning I received a letter from Harris Prior of the Munson-Williams-Proctor Institute enclosing a photograph of the typical mug and pipe picture dated 1878. It is an exact replica of "Solace" both in subject and in size, but the newspaper "Argus" is substituted. Do you want me to write to Prior for another print or do you want to get in touch with him directly. Incidentally, it might amuse you that the picture was discovered at a church rummage sale near Utica and is still privately owned. I do not have the name of the person who found it, but it is at the moment in the possession (temporarily) of the Proctor Institute.

Sincerely yours

EGHla

Philip C. Johnson

March 9, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for the blueprint. I wish I had an amusing idea for your little gallery but your budget seems extremely low to be able to do much and perhaps the only question to be solved is that of lighting; whether we should have a skylight or not and what kind of artificial light would be best.

I think your architect has done the proper thing in the construction and wonder if it has been approved by the Building Department. I shall think a little more about it and let you know.

Yours,

Philip

Philip C. Johnson

PCJ/op

Landis Gores Associated
205 East 42 Street New York 17 N.Y.

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Tel. Commonwealth 1108

CHARLES D. CHILDS

169 Newbury St., Boston 16, Mass.

FINE PAINTINGS AND PRINTS

HISTORICAL AMERICAN PICTURES

Boston Representative of
THE OLD PRINT SHOP Inc.
Harry Shaw Newman
150 Lexington Ave., N. Y.

April 24, 1950

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

This is in the nature of an inquiry only. We are planning our schedule of exhibitions for the remainder of the year and we are interested in learning of the possibility of a show of the recent works of Charles Sheeler.

Any information which you can give us will be greatly appreciated and I shall look forward to your reply.

Yours very truly,

Raymond E. Lewis

Raymond E. Lewis

REL:DR

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

April 6, 1950

Mr. Charles Alan
The Downtown Gallery
New York City

Dear Charles,

In event you may begin to think we have forgotten our account with you, our check will be forthcoming on the fifteenth of the month for the Sheeler. We wish to thank you again for the interest and accommodations you and the gallery have extended to such minor collectors as the Denmans.

Although our access to publications interested in art are somewhat limited over here, we have noted with no little interest some of the publicity the gallery has had of late. The story in Look Magazine in February about Dr. and Mrs. Kramer's "Big Little Art Collection" was interesting. If I am not mistaken, this is the same Dr. Kramer who was in Japan immediately following the war, and to whose apartment you and Mrs. Halpert took me one evening to see his collection. We also enjoyed reading Look's article on Marin in an issue last August. I thought the paintings the magazine chose to reproduce in color were very good. The Downtown Gallery certainly was well represented in February's issue of Vogue in the article, "53 Living American Artists."

I am forced to admit that when we saw you in New York following our trip back to the States last fall, our budget did not allow us to become greatly interested in making any art purchases. This was really too bad, too, since we were both in New York. However, I am sure you can understand the situation. We are very glad, though, that we obtained the small Sheeler. It is now hanging with our other paintings here at 9 Hashibacho. However, we definitely would like to make another purchase at this time--not a big purchase, but one in line with our recent acquisitions. At the present time what we are interested in is this: A Jacob Lawrence, or a small painting by Kuniyoshi, Ben Shahn, or O'Keeffe. And I am still very much interested in a small Rattner.

While we were visiting with you in New York you mentioned something which lead me to believe that Lawrence might be slowing down. For the life of me I can't recall the facts of the conversation, and it is possible that I am totally mistaken. However, I am interested in this aspect of the life of a painter, since it surely means obscurity for a young painter to stop producing. Secretly, both Jean and I liked that baseball picture of his you had hanging in the gallery while we were there. Also, I do think his paintings are somewhat better when he limits the number of figures in a painting. Since I have not seen many of Lawrence's paintings, this is just an impression, however.

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Inside 29¾ x 28

April 13, 1950

Downtown Gallery
32 E. 51st St.,
New York City

Gentlemen:

We will call on Monday or Tuesday, April 17 or 18, for the following six pictures for the Munson. Williams. Proctor Institute:

INDUSTRIAL FORMS, watercolor	by Charles Sheeler
PELVIS AND PEDERNAL, oil	Georgia O'keefe
18 AQUAMARINE, oil	Stuart Davis 1800.
✓ THE FORTUNE SELLER, oil	Karl Zerbe
✓ WHARF OBJECTS AT SANTA BARBARA, oil	Ralston Crawford
ACT OF LEGISLATURE	Jack Levine

Please have same ready for our call, and oblige.

Faithfully yours,

WSB:jc

W. S. BUDWORTH & SON, INC.

By W. S. Budworth Jr
President

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PHILADELPHIA MUSEUM OF ART

DIAMOND JUBILEE EXHIBITION



SEVENTY-FIFTH ANNIVERSARY COLLECTION

DIAMOND JUBILEE CELEBRATION
1875-1876 1950-1951
SEVENTY-FIFTH ANNIVERSARY

Philadelphia 30

March 28, 1950

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Yes -- your sister very kindly says she will lend the Zerbe Aged Clown so I am delighted. I have just spoken to her and she says you are looking up photographs. Could you send me especially the Stuart Davis Autobiography and the Zerbe as I want to reproduce one of them.

With kindest regards and renewed regrets that I can't get to your Kuniyoshi party,

Sincerely,

Henry Clifford

HENRY CLIFFORD
Curator of Painting

HC:mm

2924 Yale Blvd

Dallas, Texas,

March 1st, 1950

Mrs Edith Halpert,

New York City.

Dear Mrs Halpert,-

Perhaps you have forgotten, ere this time, that I met you in your place of business during Christmas week; last. You later suggested by phone that I send to you several photographs of my paintings. I have been unavoidably delayed in securing good photoes to send.

I am sending to you in separate cover six photoes. You may not be interested in them at this late date; hence, I am enclosing herewith postage for return of them: after, if or when you may have time to look over them or use them in any way you may desire.

Thanking you in advancefor any consideration you may give me:

I am,- Yours very truly

Clara Williamson

2924 Yale Blvd. Dallas, 5, Texas

P.S. I hope that you will come to Dallas this Spring: and that I may have the pleasure of meeting you again.

C. Wmson

stedelijk museum

gemeente musea, amsterdam
paulus potterstraat 13
telefoon 20204
no. S.M.644
bijlage

March 15, 1950.

Mr.Nelson A.Rockefeller
30 Rockefeller Plaza
New York 20 N.Y.

Dear Mr.Rockefeller,

Mrs.Edith Halpert of Downtown Galleries gave me your address, informing me that you are in possession of the painting "Nocturne" by Ben Shahn.

By the present I should like to ask your cooperation for the organization of an exhibition of modern American art in Amsterdam, by lending us the above mentioned picture.

When visiting the U.S. in the spring of 1949, I was strongly impressed by the development of art in your country. A great number of Dutch paintings are in possession of American art-collectors, but I have never seen an American painting in the Netherlands and there has never been an exhibition of American art in Holland. I have, however, visited some American exhibitions in Paris and Venice, but these have failed to give me an impression of the development of American painting.

I was pleasantly struck by the discovery of the variety of ways by which your artists have expressed themselves and I even thought to discover some common features. Very soon I was convinced that American art ought to be brought to Europe and especially to the Netherlands and I am certain that an exhibition of modern American art will show that this art can easily be a match for the painting of any European country (except perhaps Picasso and Matisse).

With these considerations I hope I may rely on your highly appreciated collaboration in connection with this show, which is to be held early in summer, especially where our Museum has parted with its most beautiful van Goghs for the exhibitions in your country.

Looking forward to your early reply, I am
Yours sincerely,

Acting Director of the Municipal Museums of Amsterdam

ev

ML/378

Téléphone : KLÉber 52-00 - Télégr. UNESCO PARIS
19, AVENUE KLÉBER - PARIS XVI°

UNESCO UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

20th MARCH 1950.

In your reply, please refer to :
En répondant, veuillez rappeler :

N° AIA/ 130.110
Arts & Letters Division.

Sir,

I have the honour to send you herewith the proofs of those sections of "The International Catalogue of Photographic Archives of Works of Art" concerned with your own collection.

The matter in question is based on the questionnaire sent you earlier by Unesco, which you were good enough to complete.

I should accordingly be grateful if you would be kind enough to examine these proofs and check their accuracy against the data you were so good as to forward to us, but leaving out of account any changes which may have taken place in your collection since you received the Unesco questionnaire. Only absolutely essential corrections should be made (where the text for publication seems to you to give an insufficiently representative idea of your collection as a whole). The present international catalogue has been prepared in the light of the condition of photographic collections, their content and technical arrangements in 1949. A later edition, for which no date can yet be fixed, will take account of subsequent changes.

As the catalogue is to be published at the beginning of April, we trust we may receive your reply before the 30th MARCH 1950 . After that date it will be necessary for us to proceed with the printing of the proofs as sent to you.

I venture to remind you that the International Catalogue of Photographic Archives of Works of Art will give information as detailed and accurate as can be expected from an enquiry on a world scale on 1,225 photographic collections of works of art in 68 countries; a list is attached.

from: THE DOWNTOWN GALLERY
52 East 51 Street
New York 22, N. Y.

3/30/50

Mrs. Barbara Byrnes
c/o The Louvre
2500 West Seventh Street
Los Angeles 5, California

Dear Mrs. Byrnes:

I have in hand your letter of March 8, promising return of the items consigned to you within a week from that date. It is now March 30. Please return these drawings and prints without delay.

Sincerely yours,

Charles Alan
Associate Director

cc: Mr. James Byrnes

Dear Mr. Byrnes:

Sorry to ring you in on this again. But we do not have any sure address for Mrs. Byrnes.

March 11, 1950

Mrs. Charles Arden Mobley, Jr.,
4125 Linwood Road
Columbia, South Carolina

Dear Mrs. Mobley:

Under separate cover I am sending you a catalogue of our Harnett exhibition, together with the biographical notes we used in the 1939 catalogue when we announced our re-discovery with an exhibition of Harnett's work.

Because there has been some discussion about the authenticity of certain paintings, I am giving you a written guarantee on the reverse side of the photograph, together with the information we have available about this painting.

I am very eager to know how both the Harnett and the Sheeler look in your home and whether you have actually succumb to the temptation of retaining the latter also. Biographical notes on Sheeler are also being sent to you, as I know how much more interesting it is to have data about an artist in one's collection.

It was a great pleasure to meet you and Mrs. Baker, and I hope that your visits will be frequent in the future.

Sincerely yours

EGH:la

The Smith College Museum of Art

NORTHAMPTON, MASSACHUSETTS

The Director

April 11, 1950

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for the information about the Demuths. I shall not be able to come to any decision until the fall, but I would ge grateful if you could send me a photograph of "Red Roofed Houses" to put in the file to remind myself of it in the fall.

Yours sincerely,

H. R. Hitchcock

Henry-Russell Hitchcock
Director

HRH:cl

March 27, 1950

Mr. Willis F. Woods, Director
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Woods:

The photographs you requested, with the titles, dates and sizes recorded on the reverse side of each, are being sent to you under separate cover. The prices are given below:

White Architecture	$1200.
Red Roof Houses	800.
Revue	475.
A Sky After El Greco	1200.

I do hope that you will have an opportunity to see the large exhibition at the Museum of Modern Art as it is really one of the great events of the season. We, of course, are proud to have such excellent examples by Demuth, and are glad to offer them to Mr. Norton.

Sincerely yours

EGH:la

SPRINGFIELD ART MUSEUM

MUNICIPAL MUSEUM OF
SPRINGFIELD, MISSOURI

8 March 1950

Mrs Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs Halpert:

The time has come when our insurance on your loan is running out, and we are packing your collection and planning to ship by freight so that it will all be home again by the last day of the month.

It has been a privilege for us and for the schools and colleges to have your paintings and prints here. I hope it has been a comfort to you. I am asked by the board of the museum to send you its heartiest thanks on behalf of the city.

Needless to say, there are many objects I hate to see leave: the Marin sailing ship, the Sheeler window, the Shahn portrait, the Kuniyoshi dream and its drawing, the Zorach family interior, all the Demuths, many of the prints. We are going to miss them.

Assuming that you may by this time have new living quarters where you can again make your collection at home, I am wondering whether you want boxes shipped to the Gallery, or home? Please let me know.

The color photograph of the Kuniyoshi child was pretty good; it has gone along to the State Department.

Yours faithfully,

Winslow Ames

Winslow Ames.

continued to Mr. Prior

the source of this painting.

Incidentally, may I retain the photograph for my records? I have a complete file of all the known Harnetts and should like to add this, if possible, as I am planning a book on this artist at some future time.

Sincerely yours

EGHla

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 3211

April 25, 1950

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you for your kind efforts in assembling photographs for us. We are returning three - Civil War Battle Scene, The Bride, and Scene from the War of 1812. The Battle of Gettysburg, we are holding until we have heard from Mr. Nelson Rockefeller and can compare them.

You will probably be hearing from us again, but in the meantime, many thanks again and best wishes.

Very sincerely yours,

Elizabeth

Elizabeth McCausland
Special Consultant

EMcC/e
Encl. (3)

CHICAGO ILL. MAR 1950

Mrs. Edith Halpert
32 East 51 St.
New York. N.Y.

Post Card

Dear Mrs. Halpert: I am so sorry that we are going to miss another of your interesting parties! I am just about to leave for Aspen with Mortimer Adler, where Walter is, in order to go over further plans for next summer. Wish us luck, we need it.
Sincerely - Elizabeth Paepcke

Original Art Work by Herbert Bayer
Aspen, Colo.

April 7, 1960

Countess of Carrick
Pinehurst
North Carolina

Dear Lady Carrick:

Although we represent Georgia O'Keeffe, we concentrate entirely on her original paintings and have no reproductions in our collection.

There is no book of her flower paintings, but a portfolio including some flower pictures, reproduced in color was published a good many years ago. There are none available at the present time. However, if you will communicate with Raymond and Raymond at 40 East 52nd Street, you may obtain separate prints of several pictures.

When you are in New York and care to visit the gallery, I shall be glad to show you some of the superb original paintings by O'Keeffe.

Sincerely yours

EGH:la

Colonel Garbisch continued

in spite of my weak spot for the Garbisches, sacrifice the top things which will have to be focal points for future collections.

I am sure that as a business man, and as an astute collector, you can understand my position in the matter. I felt that at this time it was important to explain myself to you as I am eager to have your good will and your friendship.

Do let me know when I may come to see the collection in its new setting, and I hope that you and Mrs. Garbisch will come in very soon.

Sincerely yours

EGH:la

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

Mrs Frank W Spencer
PO Box 365
Morristown, NJ

March 29, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

With sincere regret, I advise you that we will be unable to join you at your party in honor of Mr. & Mrs. Kuniyoshi. As you well know, he is one of my favorite artists, and I not only dislike missing the party but also his exhibition that will follow.

How about the trip that you were going to make down here this Spring? I saw Mr. and Mrs. Hatfield, of California, the other night, and they asked to be remembered to you. There is a possibility that I might see you in May.

With kindest regards, remain

Yours very truly,

.666
9333

Robert

Robert D. Straus

RDS/nob

March 18, 1950

Mr. Edwin J. Daniel
437 West 48 Street
New York, N. Y.

Dear Mr. Daniel:

Thank you for your letter.

While your qualifications seem excellent, this organization is too small to take advantage of them. We have all the personnel we require at the present time and I would suggest that you communicate with one of the museums or larger galleries where you would have the advantages of future prospects.

Sincerely yours

EGH:la

INDE -	INDIA
INDONESIE -	INDONESIA
IRLANDE -	IRELAND
ISRAEL -	ISRAEL
ITALIE -	ITALY
JAPON -	JAPAN
LIBAN -	LEBANON
LUXEMBOURG -	LUXEMBURG
MEXIQUE -	MEXICO
NORVEGE -	NORWAY
NOUVELLE-ZELANDE -	NEW ZEALAND
PAKISTAN -	PAKISTAN
PAYS -BAS -	NETHERLANDS
PEROU -	PERU
PERSE -	PERSIA
PHILIPPINES -	PHILIPPINES
POLOGNE -	POLAND
PORTUGAL -	PORTUGAL
ROYAUME-UNI -	UNITED KINGDOM

BERMUDES - BERMUDA
CHYPRE - CYPRUS
COTE D'OR - GOLD COAST
KENYA - KENYA
RHODESIE DU NORD - NORTHERN RHODESIA
TANGANYIKA - TANGANYIKA

RHODESIE DU SUD - SOUTHERN RHODESIA

SUEDE -	SWEDEN
SUISSE -	SWITZERLAND
SYRIE -	SYRIA

FORTUNE
350 FIFTH AVENUE
NEW YORK 1

EDITORIAL OFFICES

March 22, 1950

Dear Charles,

You certainly have a point about the Spencer cover. I would not be too much astonished if our returning it to you did not somehow catalyze the whole thing so that there would be a call for its return for publication. However, this feeling is probably derived solely from my experience of life's ironies and I am returning the painting herewith.

Will you, for our records, send us the letter you suggest covering the agreement that we own all reproduction rights and that it must always be available for reproduction.

Sincerely yours,

Deborah –

Deborah Calkins

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

March 11, 1950

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Mr. Marcus:

Just to prove that my heart is in the right place, I am sending you under separate cover a kodachrome of a superb painting by Shahn which has just arrived -- before anyone else has an opportunity of seeing it or even hearing about it.

While the color slide cannot do the picture justice, you can approximate the conception and the color organization. It is one of the largest paintings he has produced and measures 31" high by 52" wide. It may be too large for you and not the subject that you may have in mind, but it certainly would be a magnificent example for the museum.

In any event I did want you to get first chance at this picture and would appreciate hearing from you at your earliest convenience as we have a long waiting list. I am really very eager to find the right picture for you. Incidentally, we are opening a one man exhibition of Kuniyoshi's new paintings on April 4th. Perhaps the date will coincide with your plans for a New York visit. I do hope that you will have an opportunity to see the large group of Kuniyoshi's paintings at one time, as his shows are few and far between.

Have you given any further thought to the idea of having Shahn paint the mural for you. As I mentioned during your last visit he is very much interest in such a project after the many years since his last mural.

I look forward to hearing from you.

Sincerely yours

EGH:a

ORGANIZATION OF AMERICAN STATES

ALBERTO LLERAS
Secretary General

WILLIAM MANGER
Assistant Secretary General

ARGENTINA - BOLIVIA - BRAZIL - CHILE
COLOMBIA - COSTA RICA - CUBA - DOMINICAN
REPUBLIC - ECUADOR - EL SALVADOR

GUATEMALA - HAITI - HONDURAS - MEXICO
NICARAGUA - PANAMA - PARAGUAY - PERU
UNITED STATES - URUGUAY - VENEZUELA

GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

DEPARTMENT OF CULTURAL AFFAIRS
JORGE BASADRE, Director

March 9, 1950

Dear Mr. Alan:

We were indeed distressed to receive your letter of March 2 informing us of the damage suffered by the three paintings which you were kind enough to lend to the exhibit "33 Artists of the Americas." Upon hearing from you, we immediately contacted our insurance agents here, and they have assured us that their New York office has already made a survey of the damage and is proceding with the adjustment of the claims. The policy covering the exhibit included all types of risks, and copies of all the certificates are on file with the Registrar of the Museum of Modern Art. We feel sure there will be no difficulty in effecting a satisfactory settlement.

Please do not hesitate to write to us again if we can contribute in any way to the prompt adjustment of this unfortunate situation.

Sincerely yours,

José Gómez-Sicre, Head
Visual Arts Section

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

JGS dms

The Organization of American States originated in 1890 at the First International Conference of American States. Its definitive Charter was signed at the Ninth Conference in 1948. Its purpose is to achieve an order of peace and justice, promote American solidarity, strengthen collaboration among the Member States, and defend their sovereignty, independence and territorial integrity. Within the United Nations, the Organization is a regional agency. The Pan American Union is the central, permanent organ and General Secretariat of the Organization.

EASTER IS APRIL 9th

TELEGRAPH YOUR Easter Greetings

ESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

(34)

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time ... letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1950 MAR 27 PM 12 36

NA106 PD=LINCOLN NEBR 27 1106A=

MRS EDITT G HALPERT, DIR DOWN TOWN GALLERY=

32 EAST 51 ST=

=ZORACH SCULPTURE ADAM RECOMMENDED FOR PURCHASE HERE=

PLEASE WIRE CONFIDENTIAL PRICE FOR MUSEUM PURCHASE=

DWIGHT KIRSCH UNIV OF NEBR=

To help you find Zorach capitulates breaking precedent by allowing 15% discount!

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA

April 20, 1950

Dear Mrs. Halpert:

We are interested in adding to our faculty next year "a distinguished American painter".

Possibly you have heard from Alfred H. Holbrook as well as others something of the work we are doing at The University of Georgia. We feel that the program that is being offered is significant and the atmosphere for real creative work is unparalleled in any area other than possibly New York and that region. Jean Charlot was on this staff for three years. For the last two years Carl Holty has been here and, may I add, he has done a superb job. He is one of the finest lecturers in the field of art that I have heard. Yas Kuniyoshi visited with us two years ago for a period of about two weeks and he paid us a "pop call" last Spring.

From the standpoint of an American painter who seeks a position in a large university, I believe that this particular one which we have open might be considered unique. Allow me to give you a few of the particulars. A normal teaching load at the University is approximately twenty hours per quarter, however, this job will call for only ten hours of teaching (two hours each morning or two hours each afternoon five days a week). The rest of the time is set up on the Research Budget to allow the man chosen for the position to carry on his own creative work. We must have a person whose record is such that he would be qualified for membership on the Graduate Faculty. Yes, we would like to have a person who can express himself orally and by means of the written word in order that he might be able to help graduate students with theses. A studio in the building will be furnished this man and the salary will be $4500. for nine months, although the checks are issued in twelve payments.

Contrary to what some may think, the South is reasonably progressive. Holty has found the conditions here ideal, and although many do not understand his work, they do respect it. He is constantly remarking, "Why could not Cezanne have lived in this region?"

Since this is a state institution, certain regulations are placed upon a member of its staff. In the first place, only an American citizen may be employed. A "loyalty oath" must be signed. No doubt, you are familiar with such matters.

I have gone over the list of American painters and I know many of them personally. I don't mind telling you that we have attempted to get Franklin Watkins. He is the type person I believe would add much to the department. I know that you have in your galleries some of the best men of the day. I know that some of these people possibly would not be remotely interested in such an opening, but others might. Some for personal reasons, others for professional ones might not listen

April 26, 1950

Mr. Robert Straus
1814 Larchmont Road
Houston, Texas

Dear Mr. Straus:

Just to pretend that we are very prosperous, we have decided to build a small gallery in our present yard space and have just had the plans officially okayed by the city.

As we are eager to have daylight in this gallery, I am writing to you to get some information about the glass that you had mentioned during one of your visits. I believe this is the glass that was used in the Houston Contemporary Gallery -- heatproof, fireproof and glareproof etc. As a matter of fact I am very eager to know what other materials were used in the construction as all new ideas will be most welcome. While I hate to bother you about such matters, perhaps you will bear with me and send me some of this information, particularly about the glass.

When are you coming North? It has been a mighty long time since you and Carol have been here and we have some superb new paintings, including a terrific Shahn which just went up in the "In 1950" exhibition. My guess in the past has not been so hot and therefore I did not send you a photograph of the new example on view.

Many thanks and do come up soon. My best regards to you both.

Sincerely yours

EGH:la

650
150
800.

UNIVERSITY OF MICHIGAN · MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR

JEAN PAUL SLUSSER, DIRECTOR

April 14, 1950

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your good letter of March 25. We have decided to buy the drawing "Brick Building" by Shahn and the "Boy", at the figure $775 for the two together. I am requisitioning this purchase through our business office today. Happily we have managed so that we have funds enough to complete this transaction immediately.

Though I doubt that, in view of the wide field we have to cover, we shall be able to think of anything else by Shah for some time to come, we shall be interested to hear if at anytime one of the small lyric ones comes up.

With kind regards,

Sincerely yours,

Jean Paul Slusser

Jean Paul Slusser

JPS/md

March 4, 1950

Mr. Thomas C. Colt, Jr., Director
Portland Art Museum
West Park and Madison
Portland 5, Oregon

Dear Mr. Colt:

Your one word post-cript in your recent letter expresses more fully than the attached explanation the State Department experiment. Why don't you arrange to have the show in Portland and invite the officials to see it there.

As a matter of fact I do not feel so upset about the situation because we have just received from a foreign shipment, three very badly damaged pictures and are quite upset about the matter. The Museum of Modern Art also had a similar experience. Perhaps we should just stay on this side of the ocean, unless each show can be accompanied by an American representative who will supervise the unpacking, hanging and re-packing. However, I know just how you feel.

In looking over the list and seeing the name of Marin I am reminded of the oil we sent to the Museum for the approval of one of your trustees. Has any decision been made in connection with that painting? When you get a chance wont you let me know.

Meanwhile, my very best regards.

Sincerely yours

EGH1a

continued to Mr. Dodd

O. Louis Guglielmi who has just accepted a teaching job at the University of Louisiana for the summer months. While he does not have the educational academic background, he is most articulate and the most creative thinker, as well as an outstanding artist.

I hope that among these four suggestions you will find the person for the job. It is very encouraging to see so creative a program being developed in a locality that until a decade ago was relatively dormant.

It is a mighty long time since I heard from Alfred Holbrook. I am wondering how he is and why he does not communicate with us.

My very best regards to you and please remember me to Alfred.

Sincerely yours

EGH:la

PHILADELPHIA MUSEUM OF ART

DIAMOND JUBILEE EXHIBITION

SEVENTY-FIFTH ANNIVERSARY COLLECTION

DIAMOND JUBILEE CELEBRATION
1875-1876 1950-1951
SEVENTY-FIFTH ANNIVERSARY

Philadelphia 30

April 19, 1950

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your letter and also for the photograph of the Stuart Davis in the Watter Collection. I am reproducing that in the catalogue and so am delighted to have it so promptly. I shall be glad to see what other you have for publicity.

I shall most certainly get in to see the Kuniyoshi. I am so sorry I couldn't come to your nice party.

Very sincerely,

Henry Clifford

HENRY CLIFFORD
Curator of Paintings

HC:eh

April 6, 1950

Mrs. Jean Lipman
Cannondale,
Connecticut

Dear Jean:

In the event you want an original late period Edith Halpert, I am enclosing the Kreb fractur with all the decorations. As you see I only had two colored crayons, the blue and the red.

Sincerely yours

EGH:a

April 7, 1950

Mr. Henry Clifford, Curator of Painting
Philadelphia Museum of Art
Parkway and 26th Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

Please forgive me for not having answered your letter sooner. We have been waiting for Sumami to send us the prints you requested and I have just been advised that the Stuart Davis was mailed to you special delivery on Saturday of last week. No doubt it has reached you by this time.

I am planning to visit my sister this coming week end and am bringing with me the balance of the photographs we have managed to assemble of the pictures that you are planning to exhibit.

Indeed I am very sorry that you could not get in to the Kuniyoshi party, but I hope that you will have occasion to see the exhibition which continues until April 23. It is really a very beautiful show -- and it is always so nice to see you.

Sincerely yours

EGH:a

Wadsworth Atheneum

Colt, Morgan and Avery Memorials

Hartford 3, Connecticut **Telephone 7-2191**

March 28, 1950

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for your kind letter, which clears up a good many points regarding the shipment of pictures from New York to museums. I fully understand that your problem differs from the problem of dealers handling, as you say, European art or 19th century art due to the fact that the margin of profit is small for the dealer in the case of contemporary American pictures. To my knowledge, this is only the second time that this has come up since I assumed the directorship of this museum. In the case of most other dealers the arrangement has been the same as with other works of art. So long as we know that this is your policy we fully understand, and we certainly wouldn't dream of having you personally reimburse the museum.

I expect to have a meeting of my Art Committee on Friday and will let you know their decision.

With kindest regards,

Very sincerely yours,

C C Cunningham

CCC:w

C. C. Cunningham,
Director

March 16, 1950

Mr. C. V. Donovan, Chairman
Committee on Exhibits
Department of Art
University of Illinois
Urbana, Illinois

Dear Mr. Donovan:

We shall indeed be glad to cooperate with you in your forthcoming exhibition of drawings and prints. Enclosed you will find a list of the artists who have important examples in one or two of the media mentioned. If you will be good enough to make a selection of the men you would prefer to have included in the limited group suggested, we shall send you the necessary data subsequently.

Frankly, I am very pleased that you are planning such an exhibition as the graphic medium in this country has never had the place it deserves. As a rule the public is more attracted to works of art in color, possibly for decorative reasons I believe, because none of our institutions have promoted drawings sufficiently. After all, drawing is the most autographic expression of the artists and in every other country has always had a vital place in public and private collections.

I am sure that an exhibition held at the University of Illinois will ~~prove a~~ tremendous contribution toward this interest.

Sincerely yours

EGH:la

Dallas, Texas,

March 2Ist. I950

Mrs. Edith G. Halpert,

New York, N.Y.

Dear Mrs Halpert,-

Your kind letter of date Mar. IIth., last, was received and much appreciated. I shall be very pleased for you to keep the photographs as long as you may be interested in them; hopeing that you may be able to use them in a way for our mutual benefit.

I wish that I could converse with you in regard to the types of paintings, the prevailing prices your customers pay and whether they have a preference for the works of a recognized and established painter, or do they consider the merits of a painting regardless of the painter? Also, which is considered of most importance,-the thought or inspiration creating the picture or the merits in the execution of the painting? I know that because of your successful experience in the Art business, You could give me the answers.

I am not a connoisseur of Art but I am of the opinion that there is a profitable field in Texas for the Art Dealers; providing they have a market for paintings of a variety of techniques. We have a diversity of Artists in and near Dallas;-We have primitives, impressionists, abstractionists: conservatives and modernists: good, bad and mediocre &c. I am personally acquainted with a number of artists in Dallas and if you should decide to come to our city, I would be glad to take you to meet them and see their paintings. Most Art Dealers make the mistake when they come to Dallas of going to the Dallas Museum of Fine Arts only, then they go away without really knowing about the paintings and meeting the painters. If or when you come to Dallas I will be glad to help you all I can: and I feel sure that Mr. Jerry Bywaters (manager of the Dallas Museum of Fine arts) would willingly co-operate with you.

Personally, I have not tried to sell my paintings, though I have sold several for prices ranging from $25.00 to $600.00 (sold two for $600.00 each). I really do not know how to price my paintings. I would welcome competent advice regarding prices. I have a number of paintings that I have made experimentally. They may be good or not so good; I can not say.

(over)

Phone Ridgefield 1079

Antiques

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

pictures are still in Florida. I hope to bring these two to the armory show. I've a feeling they will have returned by that time and will be in need of a bit of money after their winter sojourn.

Yes, Jean was up to see me last week and told me of her sale and who she sold it to and all concerning it. She is at another book now and was looking for certain things such as hitchcock chairs to illustrate and things with the original decoration. She seems to feel quite sad about having parted with certain things - so do I, for I wanted them, too, that is, if they were ever for sale.

Mr. Byard in the Silvermine has a Cooper in it's original frame. It is a man in armour and in good condition, I did not price it - was there for cocktails and did not feel that it would be priced for me to resell, but perhaps you might like to see it. Outside of this there was not one item in the entire show that was as good as my two stick-me-tight girls. The Cooper is in Mr. Byards, not in the tavern. (You know he sold the tavern to a Mr. wiese) I was wishing that you would come to the show and go to Mr. Byard's and look at it. His shop is just across the road from the tavern. Sincerely Florene Maine

March 9, 1950

Mr. Paul Block, Jr.,
4059 River Road
Toledo, Ohio

Dear Mr. Block:

I am so sorry to have been so late in sending you the material I promised. Both the book and the bulletin on Ben Shahn are out of print. They seem to have been completely sold out and we have made every effort to obtain a copy of each from the Museum of Modern Art and elsewhere. We are still hoping to obtain the book. Meanwhile, however I am sending you biographical notes so that you have some history on the artist.

I am very curious to know how the picture looks in your own home and if and when you are planning to ship it to Mr. Cowles.

It was a great pleasure to meet you and Mrs. Block and I hope to have the pleasure of seeing you both again.

Sincerely yours

EGH:la

(*) *DOWNTOWN GALLERY*
GALERIE D'ART DOWNTOWN
32 East 51 Street

COLLECTION PHOT. commencée en 1926, partiellement consacrée aux œuvres et objets de la Galerie.
Ouverte aux étudiants et aux chercheurs exclusivement, jours ouvr. de 10 à 18 h.

But : Documentation.

SUJETS : Peinture et sculpture d'un certain nombre d'artistes américains contemporains; peinture et sculpture d'artistes américains peu connus du XVIIIe et XXe s. (American Folk Art); peintures de l'artiste américain William-M. Harnett (1848-1892).

PHOTO. COLLECTION begun in 1926, partly devoted to works and objects in the Gallery.

Open to students and research workers only, on weekdays from 10 a.m. to 6 p.m.

Purpose : Documentation.

SUBJECTS : Painting and sculpture of a certain number of contemporary American artists; paintings and sculpture by unknown and little known artists of the XVIIIth and XIXth C. (American Folk Art); paintings by the American William M. Harnett (1848-1892).

POS. : 3 000 approx. Dim. : 10/12, 20/25.
Class. : Par artiste, par technique et par date. — *According to artist, medium and date.*

Diapositifs de proj. / *Lantern slides* : 200. Dim. : 25 mm.

VENTE d'épr. disponibles / *SALE of prints if available* : 20/25 = 0.75 (*).

Photogr. prises SU RDEMANDE, après autorisation.
Photos made TO REQUEST, at the Gallery discretion.

Identification des épr. : Nom de l'artiste, titre de l'œuvre, date, dimensions, technique.

Droits de reproduction variables suiv. le but proposé.

Identification of prints : Name of artist, title of work, date, size, medium.

Reproduction rights : Depend on purpose of reproduction.

(*) Tous les prix sont indiqués en Dollars U.S. — *All prices quoted are in U.S. Dollars.*

CITY LIBRARY ASSOCIATION
SPRINGFIELD MUSEUM OF FINE ARTS
SPRINGFIELD 5, MASSACHUSETTS

March 16, 1950

Dear Miss Halpert:

It was very generous of you to be so hospitable when I called last week in regard to our Tenth Annual Spring Purchase Exhibition. Enclosed are some sheets for the paintings which we would like the privilege of borrowing from you. Would you be good enough to fill in the missing information and correct any errors which I may have made in regard to title, name, etc.

Our exhibit this year opens on Sunday, May 7th and will close on Sunday, June 4th. I shall arrange with the Hayes Storage, Inc. to pick up the paintings at your gallery on Monday, May first or there abouts so that they may be packed by them and shipped to us to arrive no later than May 4th. Again with thanks for your interest.

Sincerely yours,

Frederick B. Robinson

Director

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

FBR:med
Encl/

2811	William Brice	Portrait of Young Woman with Gloves	550.
	Raymond Breinin	Within these Ancient Walls	~~1200~~ 1000
3637	Jack Levine	Woodstock Pastoral	~~1800~~ 1400

March 9, 1950

Mr. Gyorgy Kepes
Professor of Visual Design
Massachusetts Institute of Technology
77 Massachusetts Avenue
Cambridge 39, Massachusetts

Dear Mr. Kepes:

We shall indeed be glad to cooperate with you.

We have three very important and superb water colors by Marin of New York City, and shall be glad to send you one at the appropriate time.

Will you please let us know who will call for the painting and at what approximate time, so that we may have the picture ready. Meanwhile, we shall send you the title and insurance valuation.

Stuart Davis called us about your request for "Report from Rockport". This painting belongs to Mr. and Mrs. Milton Lowenthal of 1150 Park Avenue. They are out of town at the present time, but will return the latter part of this month. I would suggest that you write to them directly to ascertain whether they will lend the picture. We shall do all we can to urge them to do so.

Sincerely yours

EGH:la

Mr. Cunningham continued

the outstanding architectural subjects. The Stella too is one of the few examples portraying the artist's important contribution to contemporary art. I went through twelve hundred of Stella's paintings at the request of the Metropolitan Museum in order to select five or six of this character still remaining in the collection. The Levine is a special opportunity, as he has on very rare occasion presented his material on so small a scale with such high quality, and therefore, in the low priced category. Of course I do not have to go into the O'Keeffe situation.

It was nice seeing you last Sunday, and I hope that you enjoyed the Demuth show as much as I have been enjoying it.

My very best regards.

Sincerely yours

EGH:la

COPY: Downtown Gallery
Miss Dorothy Miller

cc Downtown Gallery

BROWNING, WELLS & CO.
116 John Street
New York 7

March 7, 1950

15868

Museum of Modern Art
11 West 53rd Street
New York

att. Miss Dudley

Damaged Oil Paintings
PAN AMERICAN UNION

Gentlemen:

This will confirm our having made inspection of fifteen (15) paintings, stated to have sustained various damages while on exhibit through the Pan American Union, Dept. of Cultural Affairs.

Will you please arrange to have your restorer examine these fifteen paintings and furnish us with a detailed estimate of what restoration is proposed and the cost of same allicated individually to each painting.

Please do not proceed with the restoration of these paintings until such time as the undersigned agrees to the specified restoration and expense.

As you appreciate, we are acting for account of whom it may concern and without prejudice to the interests of the New Hampshire Fire Insurance Co., under their certificates of insurance.

We await receipt of further advices at your convenience, and remain,

Very truly yours,

BROWNING, WELLS & CO.

(s/ Walter J. Wells)

wjw:mjt

cc: American International Marine Agency
Mr. Henry Magenheimer

April 13, 1960

Mr. Blake-More Godwin, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 2, Ohio

Dear Mr. Godwin:

In talking with Zorach to day, I learned that the "Hound" which was on exhibition at the Pennsylvania Academy was shipped directly to him.

I wondered whether you would be interested in having the original carving shipped to Toledo for further consideration. We shall be very glad to do so if you wish.

It may interest you to learn that the University of Nebraska just bought a stone sculpture by Zorach -- a portrait head -- for it's permanent collection and of course we should be delighted to have another outstanding example in Toledo.

Sincerely yours

EGH:la

April 13, 1950

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

I too am sorry that I missed you during your visit.

Now that I am reaching the 25th Anniversary in the Downtown Gallery I have reduced my working hours and do not report until about noon daily, letting the younger generation carry on.

Your recent haul sounds very exciting and I should indeed love to see this new material. Are you planning to come East again in the near future, or would you consider sending the material to me for a period of few days so that I could have an opportunity of seeing the miscellaneous data? The woodcuts and the watercolor, the sketches of still lifes and everything else mentioned should provide fascinating sidelights on the artist in his more intimate moods, and should as you say, open up numerous new avenues of investigation.

Do let me know what you plan to do, I have not yet seen the Peto show but am planning to spend several hours there on Sunday, when I can really look at the pictures rather than chat with the many people one knows at openings.

Sincerely yours

EGH:la

H E N R Y   D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

JULIAN C. EVERETT
ASSOCIATE
JOHN D. BEINERT
ROBERT H. HOSE
WILLIAM F. H. PURCELL

CALIFORNIA OFFICE
960 SAN PASQUAL ST.
PASADENA 5, CALIFORNIA

March 23, 1950

Mr. J. Legana
Aetna Marine Corp.
61 Broadway
New York, N. Y.

Re: Cabin Cl. Smoking Room - E. Lewandowski

Dear Mr. Legana:

We are enclosing four photographs each of Edmund Lewandowski's sketches for murals he is to execute for the Cabin Class Smoking Room on each ship.

These sketches have been approved by American Export and this office and you are authorized to pay Mr. Lewandowski, through the Downtown Gallery, 32 East 51 Street, N. Y., 1/3 of the agreed price for each mural.

Very truly yours

W. W. Faulks

W F:G
Enc. 4 photos of each Lewandowski sketch
CC - Downtown Gallery
    W. H. Muller
Q

C O P Y

[MARCH 1950]

10527 WILSHIRE BOULEVARD
Westwood Manor HOTEL
LOS ANGELES 24, CALIFORNIA
ARIZONA 7-4251

Dear Mrs Halpert:-
Thank you so much for your letter of March eleventh - forwarded to me here, where Mr. Pappenheimer & I have been vacationing for three weeks.
I am not planning to be in New York until the end of September, so I've decided to skip the D nuth idea. I wish I could have seen the show at the Museum of Modern art, but will enjoy it vicariously thru the art journals.
I spent a whole day at the Art Institute in Chicago at the breath-taking Van Gogh show, which I know that you saw in your city. I went alone & relished every minute.

Mr. Kirsch continued

guess what I am driving at? Yes, we need the "Disturbing Dream" desperately for this show and wondered whether it would be feasible to withdraw this picture from your show in time to ship it via air express to reach us on Friday, March 31st.

And so you see my life is just one embarrassing situation after another. Please let me hear from you.

My very best regards.

Sincerely yours

EGH:la

March 27, 1950

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Mr. Marcus:

It was nice to hear from you. I hope that your vacation has been most enjoyable.

All of us have had to exert self control not to show the superb new Shahn to any one, but I decided to wait until the end of this week to hear from you before following up the matter. Indeed we shall hold the picture for your consideration, until the 28th of the month. Are you planning to be in New York at that time? This picture really has to be seen to be thoroughly appreciated.

If you decide to make the acquisition, we can give you the advantage of our time extension plan, which means merely that you can pay for it gradually or in bulk within a period of six months or more if necessary. Shahn is one of the artists about whose finances we do not have to worry and can afford to wait for payment.

I am very glad to get your report on the Perls Gallery. Everyone seems to be equally enthusiastic about it and I wish it were possible for me to see it. However, Mr. Alan plans to be in California during the month of June and will come back with a first-hand report.

While you had been in the gallery and had correspondence with us before, your visit with Frank Perls, we shall be glad to make some arrangement with him if it will make you any happier. I can well appreciate your attitude in the matter.

Several days ago we sent an invitation to you

March 11, 1960

Mrs. Clara Williamson
2924 Yale Blvd
Dallas 5, Texas

Dear Mrs. Williamson:

Thank you for sending the photographs to me. Indeed I remember your visit at the gallery and the pleasure I had in seeing the slides of your paintings.

By this time you have no doubt heard from FORTUNE Magazine with whom I communicated immediately after your visit and recently again in connection with some special work they desire. I hope that the plan materialized.

If you have no objection, I should like to retain the photographs for a little while and would also like to have a price list of those that are available for sale.

If I finally make that long trip to Texas, I shall certainly take the occasion to call on you. It was so nice meeting you.

Sincerely yours

EGH:la

HILL, BARLOW, GOODALE & WISWALL

53 STATE STREET, BOSTON 9

TELEPHONE LAFAYETTE 3-1680

CABLE "HILLOCKS"

April 24, 1950

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I have been asked by George Brewster and Boris Mirski, both of whom I represent in their capacity as members of the partnership which owns and operates the Boris Mirski Gallery, to seek your kind assistance in a problem of valuation of inventory which has arisen. The problem is that the gallery is about to be incorporated, and in this connection it has become important to arrive at a fair valuation of the pictures and frame shop inventory of the gallery. George and Boris both feel that because of your expertise in this field and your familiarity with the gallery's inventory you would be by far the best person to undertake such a valuation.

In the hope that you will consent to do this job for us, I enclose the original of an inventory recently prepared by Boris, listing all of the items which should figure in the evaluation. You will note that to the right of each item Boris has penciled in what he thinks each item could be sold for at retail in the ordinary course of business over a period of time. Incidentally, these figures as calculated by Boris total $39,356.19. However, we do not wish to trouble you for your views on retail values - either of the individual items or of the whole lot. Rather, we would like your opinion of what you would consider to be a fair price for the entire inventory sold as a unit by one dealer to another dealer under fair conditions, (as opposed to conditions of distress). Please do not bother to place a value upon each individual item.

Boris is of the opinion that because of your knowledge of the inventory, more detailed designation of each item will not be necessary to enable you to arrive at an opinion. I hope that this is true, since it has seemed to me that the inventory is fairly sketchy.

I hope that we are not imposing upon you too much by this request. We realize that it is a good deal to ask but we would much appreciate any help that you can give us.

Perhaps you remember meeting me at Nat Saltonstall's house on the occasion of the opening of the Jack Levine show. I greatly enjoyed talking with

April 19, 1950

Miss Elizabeth McCausland
Special Consultant
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Elizabeth:

Please forgive me for not having answered your note sooner, but I have been trying to locate the negative of "Chestnut Hill Hospital", which according to our records should be in our files. Unfortunately I have been complete unsuccessful.

The painting itself was sold some time ago to Jean Lipman, who in turn -- I believe -- sold it to Stephen Clark för the Cooperstown, New York folk art collection. In any event I would suggest that you communicate with her directly at Cannondale, Connecticut for whatever information you require in connection with this painting.

Meanwhile, I have assembled photographs of several war scenes, including the Civil War Battle you referred to in your letter, and since you seem to be interested in locales as well, I am also sending a photograph of "The Good Intent" which has all the necessary data.

Some years ago I purchased a painting by Clara M. Folsom which may also fit into the category of your exhibition. The data is attached.

Will you be good enough to return whatever photogra hs you do not wish to retain and let me know if any of these pictures are desirable from your point of view.

I hope you are having fun with the exhibition. If there is anything we can do to be of any assistance, do not hesitate to call on us.

My very best regards.

Sincerely yours

EGHla

April 27, 1950

Mr. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Dear Mr. Lowenthal:

For your information the current valuation of the painting by Ben Shahn entitled "Passion of Sacco and Vanzetti" is $3000.

Sincerely yours

EGH:la

Pinehurst
North Carolina
April-9-1950

Dear Miss Halpert

Thank you so much for your letter of April-7th.

It was kind of you to suggest communicating with Raymond and Raymond I shall do so in the hope of finding what I am after.

The next time I am

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-[illegible]

April 4, 1950

Dear Mrs. Halpert -

I regret very much that I was not able to see you when I called at the gallery last Thursday morning. Mr. Alan said you would not be in until noon. I tried to get back, but was involved in many things all afternoon, and had to leave New York that night.

What I wanted to see you about was this:

Two nights previously I had located and been presented with the entire collection of Harnettiana left by Harnett's sister, Ella, at the time of her death. This includes an even 25 photographs of paintings by Harnett only four of which are known to me in the originals; some 76 small drawings, about half of them sketches for (or at least of) still life; a 36-page notebook crammed with sketches for patterns on silver; two small woodcuts by or after Harnett; 3 oil sketches; one watercolor; and a large quantity of miscellany such as newspaper clippings, catalogues, letters, etc. Having only just returned to San Francisco, I have not had an opportunity to sift all this material in detail, but it is apparent that it opens up numerous avenues of investigation which will greatly amplify the total picture; and I shall report on the entire matter after these investigations have been completed.

With kindest regards

Sincerely Yours

Alfred Frankenstein

Alfred V. Frankenstein

Committee for the Negro in the Arts

77 FIFTH AVENUE • NEW YORK 3, N. Y. • GRAMERCY 3-5940

March 28, 1950

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In cooperation with the 135th Street Library, we would like to present a group show of paintings by Ernest Crichlow, Jacob Lawrence and Charles White, April 18 - May 18. We would like to have four or five paintings from each artist. We wondered whether it would be possible for the Downtown Gallery to lend us some of Mr. Lawrence's works. Mr. White and Mr. Crichlow will have the responsibility for hanging the show and we'll take care of transportation and all other details.

Will you let us hear from you on this matter at your earliest convenience.

Thank you for your cooperation.

Sincerely yours,

Ruth Jett

Ruth Jett
Executive Secretary

uopwa 16

J. S. SCHRAMM COMPANY
Dry Goods
ESTABLISHED 1845
Burlington, Iowa

March 11, 1950

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Attn: Edith G. Halpert

Dear Mrs. Halpert:

The Stuart Davis arrived a couple of days ago in good shape and we are enthralled by it. Its brilliant colors and gay mood make most of our other pictures seem very sombre indeed. We are afraid we are going to have to keep it. I believe that Mr. Allen said that it was priced at $750.00. Isn't this rather high for such a little picture? Please let me know the very lowest price for this picture and I shall try to scrape up the money for you without delay.

You see, I am not a very good chiseler and admit that we'll buy it even if we can't have a lower price. I know you'll do what you can for us and appreciate your promptness in sending it. Please let me have your bill at your convenience.

Kind personal regards to you all.

Sincerely,

James S. Schramm

P. S. Can you tell us anything more about this picture, the significance of its title, its inspiration or any comments which Mr. Davis may have made about it?

JSS/wlc

Phone Ridgefield 1079 *Antiques*

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

April 3rd 1950.

Dear Edith Halpert:-

I was surprised that a piece of the foot of the angle was gone; the piece was quite complete when Chattertons took it. The toe had been loose and glued and I gave it to Mr. Chatterton personally and ask him to be aware that the piece was fragile and called his attention to the glued parts. It really infuriates me; I give them so much business throughout the year, it seems to me the least they could do when they are asked and warned that the piece is valuable, is to be careful. So be it.

Concerning the two pastels; I have had a picture taken of them, but prior to your letter I gave them to Bill Osgood for future advertising. I have ask for their return to no avail. However, I'll bring them to New York Saturday, April 8th, the pictures themselves, is what I mean to say, not just the photos. I have not shown them or even tried to sell them, thought I would bring them to the show, let you look first and then proceed from there. You said they seemed high; the frames in themselves as a pair are worth almost that much.

I just now called about the two pieces of needle-work for which they want $1000.00 to me. I got a cool reception by the "Old Lady," but I'm going over this evening just the same. If I get them, you shall see them Saturday, also.

Thank You,

Florene Maine

Virginia State College
Petersburg, Virginia
27 March 1950

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

While in New York last week I spoke with Mr. Lawrence Allen about the possibility of your personal collection of modern painting being lent to Virginia State College.

We at the college are quite honored and very enthusiastic at the prospect of showing so handsome a collection of modern art to our college community.

Dr. Robert P. Daniel, president of Virginia State has expressed great interest in your generous offer and desires to

[April 1955]

Mrs. Florene Maine
State Route #7
Ridgefield, Connecticut

Dear Florene Maine:

I had hoped to take advantage of your invitation and meet you in Silvermine, but as usual, I had to give up the idea of walking out on the gallery. Did you find any exciting material there? I am very eager to add to our watercolor and velvet collection, but of course the items have to be top rate. I am still interested in additional sculpture of high quality. Do you happen to have snapshots of the two pictures referred to in your letter? I have a vague recollection of both of them. Furthermore, I have just acquired a large collection of paintings in oil, and really feel that I have that territory thoroughly covered, unless something out of this world appears on the market.

For your information the Lipman collection was not sold to Karolik, but to Mr. Stephen Clark for the Cooperstown Museum. Howard Lipman called me immediately after, to give me the information before any gossip reached me. They sold everything, including the pictures and the sculpture, and have nothing left in their house. From what I gathered on the outside, Mary Allis acted as agent. I introduced Mary to Stephen Clark in Cooperstown. This makes another public collection, and within a year there will be an announcement of still another on which I have been working for some time. Fortunately, I am sitting pretty as we have a large and really extraordinary stock, but as I mentioned before, I am always in the market for anything you consider exceptionally fine.

I wish we could trade places. I am dying to get out to the country and here you are wanting to be stimulated by a lot of visitors. There are days when I pray I will see no other human being. So it goes.

I am enclosing my check for Gabriel. My very best regards.

Sincerely yours

EGH:la

Countess of Carrick

Pinehurst, N.C.
April 1, 1950

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sirs:

I have been told that you have either books with copies of Georgia O'keefe's flower pictures or photographs of the pictures. I am most anxious to find either of these. I especially want a reporduction of the lily that belongs to a gentleman from Ohio.

Would be most grateful if you could advise me where I may secure these if you haven't anything of this order.

Yours truly,

Margaret Carrick

arc

598 Prospect Avenue
Bronx 55, New York
March 30, 1950

American Folk Art
32 East 51st Street
New York, N.Y.

To whom it may concern:

I would appreciate your letting me know whether you recognize paintings. If such information is given, is it possible for an appointment to be made?

Thank You.

Yours very sincerely,
(Mrs.) Zulema Tavara

March 11, 1950

Mrs. Laurance Rockefeller
834 Fifth Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

I am very pleased that you and Mr. Rockefeller decided on the Zorach "Devotion". When it was exhibited at the gallery everyone agreed that it is one of the great sculptures of our period, and we are extremely happy that it has found such an ideal home. The setting that Mr. Zorach described sounds very beautiful and I am sure you will enjoy "Devotion" very much.

As we agreed during our telephone conversation the price is $12,000. Mr. Zorach will of course supervise the placing of the sculpture and as soon as the base is delivered we would appreciate hearing from you so that Mr. Zorach can make the necessary arrangements with the special delivery service equipped for this type of transportation. We will need at least two days notice to make the necessary arrangements.

As I mentioned the other day, I have assembled several paintings which I think will be particularly appropriate in the spaces you and Mr. Rockefeller designated. It might be fun to have the children come to the gallery to help make the selection for their own rooms. Or, if you think it more convenient, I can send the pictures up and be there at some appointed time. I hope that you can arrange to do this soon as two of the paintings have been invited to an exhibition in Holland, and prior to that, in Illinois. I look forward to hearing from you.

Sincerely yours

EGH:a

March 11, 1950

Mrs. Ralph Pappenheimer
1047 Barry Lane
Cincinnati 29, Ohio

Dear Mrs. Pappenheimer:

No doubt you have been informed that the Museum of Modern Art has opened the exhibition of Charles Demuth's work. The show is really superb and I am sure will be received with the acclaim it deserves.

A number of the paintings belonging to the gallery are included in the exhibition, but we have recently been fortunately enough to acquire several other examples of equal quality and now have on hand a selection of flower, architectural and figure paintings of great interest. Most of these have been photographed, but as you stated in your previous letter, it is very hard to judge Demuth's work without the color element. Are you planning to be in New York in the near future? Actually there are very few paintings by this artist on the market and if you are really interested in acquiring one this would be an excellent time before the values go out of reach.

May I hear from you.

Sincerely yours

EGH:a

I do not need to keep them;except a few for relatives.

I shall greatly appreciate any favors you may be able to send my way.

Sincerely Yours,

Clara Williamson

2924 Yale Blvd.
Dallas,5,Texas

Phone Ridgefield 1079

Antiques

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

March 16th 1950.

Dear Edith Halpert:-

I have the two pastels. I think they are pretty good and are either, or perhaps,(Who knows) Conways or Ruben Moulthrop, what I mean to say is, I think they are good - this attributing business seems to have gotten out of hand and I do not want to stick my neck out. The man has a Ben Franklin hair do, a brilliant blue coat, yellow(pale) waistcoat and his hand is in the waistcoat, white neck rushing, very pink skin, putty colored background. Lady has large white bonnet with lace edgeing and blue bands that match the man's coat a white shoulder piece like a puritan costume, rust red dress with some blue, paler skin and putty plain background. They are on paper pasted on canvas and in their original pine carved frames which are painted black, the carving being gilted. They could be 1760, and they could be 1790, but I do not believe they are later.

Inside measurment is 23½" x 17¼". The frames are three inches wide. They are not rubbed and have their original old glass. I cannot tell you who they are, but they are a Fairfield family and they think were painted by an artist from New Haven which is now a section called East Haven. They are primitive.

Are you interested enough to drive up Sunday and look at them. I want $650.00 for the pair. I had to pay through the nose for them and if they are not as good as I think they are, I'm sunk. Here's hoping.

Sincerely,

Florene Maine

P.S. There are no hands painted in these pictures. I've a feeling the fellow could'nt do hands. Does this strike a note with you?

Unesco will always be glad to give you any information you may desire regarding this publication, which is a standard work essential to art historians, technicians, critics, art-lovers and the general public. Museums, universities, libraries and schools will certainly find it advantageous to make the publication available to all those undertaking research in the arts.

I would further bring to your notice the fact that the Fourth Session of the General Conference of Unesco sitting in Paris adopted the following resolution on photographic archives:

> "To invite Member States to draw up lists of existing photographic archives consisting of works of a cultural character (artistic, historic, scientific or documentary), whether movable or immovable and to complete such archives wherever they lack particularly representative works of which no satisfactory reproduction exists."

I should accordingly be most grateful if you would again co-operate with Unesco by indicating what lists there are of existing photographic archives in your country, and any gaps in such collections of photographic reproductions. It would in fact be of great value to secure a general statement of what has been done in each country to preserve the witness of works which are the most eloquent symbols of civilization and culture.

I have the honour to be,

Sir,

Your obedient Servant,

Jean Thomas

Jean Thomas,
Assistant Director-General.

April 26, 1950

Mr. Lamar Dodd, Head
Department of Art
The University of Georgia
Athens, Georgia

Dear Mr. Dodd:

Thank you for your letter. It was very good to hear from you.

Indeed I think it would be a most interesting assignment for an artist, and although I have not mentioned this to any of the artists (because they do talk freely and I gather you did not want this fact publicized), I am recommending the following who I think would be excellent in the capacity described. Some of the others like Paul Burlin and Julian Levi have satisfactory arrangements and I am sure would not care to make any change, while a few of the other artists are either not interested in teaching or are not equipped for this kind of specialized work:

Ralston Crawford would be an ideal man as he has had a great deal of similar experience and from all reports I have had in the past, has always been tremendously successful with the students and with the faculty. He is now teaching at the Washington University, Baton Rouge, La., but I think his term expires at the end of this season.

Raymond Breinin who has had a number of teaching jobs in the past and who also has an excellent record. While he has turned down teaching jobs in the past because of his family ties he is now free to travel wherever he desires.

George L. K. Morris, who has all the requirements but who may not wish to leave New York, I do not know.

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

April 12, 1950

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Your wire concerning shipment of a Sheeler to Richmond, Va., came in yesterday. It was just in the nick of time as we were in the last stages of packing for return shipment. I interpreted your wire to refer to Sheeler's "Buildings at Lebanon", which is the one we are sending to Virginia. The other one "Conduit", is being returned via Berkeley, to New York.

We are glad for several reasons that so many good things out of the show are staying in Nebraska. Come out and see them sometime.

Sincerely,

Dwight

Dwight Kirsch
Director

DK:RLH

April 13, 1950

Miss Mary Lowry
Encyclopaedia Britannica
20 North Wacker Drive
Chicago 6, Illinois

Dear Miss Lowry:

You may recall that during your visit you mentioned your plan to communicate with me regarding the paintings by Horace Pippin and by Kuniyoshi.

Will you be good enough to let me know what decision has been reached in connection with these two pictures, as well as the others which I offered to repurchase. I shall be grateful for a prompt reply.

Sincerely yours

EGH:a

I exhibited in national and international shows at Rome and Venice not to mention other numerous exhibitions in Italian cities, and managed on my own poor merits (and no "red tape!") to get an occasional prize for my oil landscapes and "black and white;" the favorable comments of critics fill a trunk and a special article is going to press right now, but sales are nil because, as a Parmese proverb says; — "those who are nearest to the pot get their soup hot!" and so it is; many of my old "confreres" such as Kuniyoshi, Davies, Sheeler and Marin, to mention a few, are getting theirs just that way, while distance makes it so that I'm not even getting it cold!

Hoping you will find something worth encouraging in these samples (which to the critical eye may reveal many faults, undoubtedly due to lack of daily and continued practice) and confident that you will give ~~[illegible]~~ due consideration to the disadvantageous circumstances under which they were produced,

Sincerely Yours

Easom Martini

(Bergotto - Parma - Italy)

P.S. These things are tame; if you should be curious to see some abstractions (and not "doodles") just let me know!

April 19, 1950

Mr. Henry-Russell Hitchcock, Director
The Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Hitchcock:

Thank you for your letter.

The photograph of "Red Roofed Houses" is enclosed at your request. Incidentally, we have acquired two additional Demuths of architectural subjects and have on consignment a superb still life in watercolor as well. If you are planning to be in New York some time in the near future I shall be glad to show you the entire collection we have. Fortunately I have always had a passion for Demuth's work and continued acquiring his paintings throughout these many years, giving us a very comprehensive group for the gallery.

Sincerely yours

EGH:la

Italy, March 9th 1950

Mrs. Edith Halpert
'Downtown Gallery'
New York –

Dear Madam;

Glancing thru a copy of 'Look' (Feb. 28, last,) I came across the article – "Big Little Art Collection" wherein your Gallery is mentioned as handling small sized paintings. Enclosed you will find a few specimens of small things I do on Sundays and when it rains. If you think you can handle them, I'd consider myself lucky if I could average a couple of dollars apiece on any amount you may ask for.

I also paint figures (and in oil) having studied at the Art Students' League from the years 1919 to 1924, at which latter date I tried the Gauguin stunt of isolation (in order to be myself) and came to Italy instead of heading for Santa Fe; as Sloan, who had a small farm there, suggested.

A certain number of my large watercolours, of the early period, may still be traceable around New York. Two of them, 'Concert on the Mall' (1923) and 'Apennine Idyl' (1925) this latter in the possession of John Sloan, were sold at the 'Independents' exhibitions for the price of fifty dollars each.

Since my coming to Italy in 1924, I've always tilled the soil and also took unto myself the responsibility of raising a family. Nevertheless, in pre-war years,

F R A N K   P E R L S   G A L L E R Y

24 April 1950

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Charles :

50 000 000 people who receive letters daily will join the ranks of the Republican Party next fall and if it kills me I will join them. Your letter dated April 19 did not arrive until this very morning. However the painting by Jacob Lawrence is by now on it's collect way to the Chicago Art Institute for the SOCAA.

I am going up to the CITY which in our here language means San Francisco on May 6 & 7. The occasion is the opening of my British at Tommy Howe's Legion. (He'll be in New York next week, by the way) During those two days I will have a showing of a few g o o d pictures at the St. Francis Hotel. The cream de la cream will be invited for Saturday afternoon and then there will be a one day public showing on Sunday. I have done this before once with great success and now I am going to do it again. " Tried it once and didn't like it"is not my motto.

From YOU I would like for this trip a very good, large (but not too large) flower piece by O'KEEFFE and one of the expensive MARIN pictures. Possibly the one I had here before but not the one with the naked woman.

If this could be accomplished by RAILWAY EXPRESS to reach me here not later than May 3rd, would it be too much to wish for ? There are good chances there at this point.

Now that I have finally (with a bang, too) started to do business with the D G it is a pleasure to try for higher stakes. 7 Brices sold and a drawing is a good record as far as I am concerned. Everybody is very enthusiastic, avidly trying to buy the ones that are already sold and generally there is much good talk about Bill's success. The write-ups will be favorable , too and I shall send you some next Saturday . You will have them next Monday morning on your desk.

Pablo is not doing so well in contrast , in very sharp contrast. So far only three to Bill's eight. Well Edith certainly know what she was doing when she took him on.

My best to Edith Halpert and to you,

Frank

Frank Perls

FRP: gn

350 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA • CRESTVIEW 5-5217

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

March 27, 1950

Dear Edith,

I am writing explnatory labels about each artist included in our show, and find I am not up on some of the artists, having been away from the art path these past few years. Could you send me a few statements about Wliiam Brice, George L. K. Morris and Reuben Tam—their backgrounds and type of work they are interested in. We have to educate Des Moines by explaining American artists and their work. Still, it is an excellent thing for students and eager art lovers. May I have this data, as soon as possible? We have the big opening on next Monday.

Most sincerely,

Helen

Helen Boswell

March 18, 1950

Mr. E. M. Benson, Chief
Division of Education
Philadelphia Museum of Art
Parkway at 26 Street
Philadelphia 30, Pennsylvania

Dear Mr. Benson:

Thank you for suggesting Morris Blackburn to us.

While his work sounds of special interest and I am sure that you would not recommend anyone who is not purely a creative artist, we are not in a position at this time to make any additions to our large list of twenty-five artists. The responsibilities involved in representing so large a group are about all we can take. As a matter of fact -- a little more so. Until the more recent additions become more self-supporting we cannot assume any additional responsibility as it would be neither fair to the artist nor to ourselves. I am sure that you can understand our position in the matter.

When I am next in Philadelphia I shall communicate with you and perhaps have an opportunity of seeing a number of Blackburn's paintings, with the hope that I can make some constructive suggestion for his representation in New York. Meanwhile, my best regards.

Sincerely yours

EGH:a

J. S. SCHRAMM COMPANY
Dry Goods
ESTABLISHED 1845
Burlington, Iowa

March 18, 1950

The Downtown Gallery, Inc.
32 East 51st. Street
New York, New York

Attn: Edith G. Halpert

Dear Mrs. Halpert:

Didn't you receive my letter of March 11th? Or are you trying to figure out a special low price to us for the Stuart Davis!

I just wanted to make sure that my letter of March 11th hadn't gone astray.

Sincerely yours,

James S. Schramm

JSS/wlc

Now in our Second Century.

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URUGUAY -	URUGUAY
VATICAN (CITE DU) -	VATICAN CITY
VENEZUELA -	VENEZUELA
YOUGOSLAVIE -	YUGOSLAVIA

J. S. SCHRAMM COMPANY
Dry Goods
ESTABLISHED 1845
Burlington, Iowa

March 21, 1950

The Downtown Gallery
32 E. 51st Street
New York 22, New York

Attention Edith G. Halpert

Dear Mrs. Halpert:

Your nice letter of March 16th arrived late yesterday. Bless you for the concession. It does help, and I am most grateful to you.

We shall look forward with much interest to receiving Davis' comments on "Max" when you have a chance to discuss it with him.

Mrs. Schramm joins me in sending you our best regards.

Sincerely yours,

James S. Schramm

JSS:vd

Now in our Second Century.

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

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MRS EDITH HALPERT, DOWNTOWN GALLERY=

32 EAST 51 ST=

CONSIGNMENT ALREADY SHIPPED EXPRESS YOUR LETTER DELAYED IN REACHING GALLERY DUE TO USE OF SHIRLEYS HOME ADDRESS STOP SHE WAS AND IS AWAY BUT WE ACTED AS SOON AS POSSIBLE UPON FINALLY RECEIVING LETTER STOP GALLERY ADDRESS IS 1019 HINMAN FORTUNATELY GOT TELEGRAM TODAY THROUGH SHIRLEYS FATHER BEST WISHES=

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR   OTTO WITTMANN, JR., ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

March 8, 1950

Mr. William Zorach
276 Hicks Street
Brooklyn, 2, New York

Dear Mr. Zorach:

Mr. Otto Wittmann, Assistant Director of this Museum, saw your Hound in the Pennsylvania Academy exhibition recently. He thought very well of it and suggested that we might look at a photograph of it. If you have a photo, would you send it on to me. He tells me that the price quoted in Philadelphia was $3,000.00. Would you let me know your minimum net ~~and~~ cash price. Our Committee will give it prompt consideration and communicate our decision to you at once.

Yours sincerely,

Blake-More Godwin

Director

BMG:HBM

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COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

April 20, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Many thanks for your letter answering so thoroughly my request regarding the little Harnett which has just come to light here.

By all means keep the photograph for your file. As soon as the present owner decides what to do with the painting I shall give you the information as to its ownership.

Thanks again and best regards.

Yours sincerely,

Harris K. Prior

Harris K. Prior, Director
COMMUNITY ARTS PROGRAM

HKP:mcf

UNIVERSITY OF COLORADO
BOULDER, COLORADO

DEPARTMENT OF FINE ARTS
THEATRE 201

19 April 1950

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

Thank you for your letter of April 15th. I am sending out innumerable day-letters to your list and hope I may have some luck.

I wonder if you would plan to include eight or ten of Shahn's drawings along with the Zerbe's. Since he is to be the teacher here this summer, it would certainly be valuable to have some drawings even if we do have the paintings in addition. I am sorry to be such a nuisance to you, but I do hope that we won't have to have the exhibition with no Shahn's in it.

Again, many thanks for your cooperation.

Sincerely yours,

Alden F. Megrew

Alden F. Megrew
Head, Fine Arts Department

AFM-cm

P.S. Have heard from Nebraska, Ludgin & Art Institute and can borrow all three of these - Thanks so much
Alden

April 26, 1950

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

Mr. Benson would have written to you personally but he has been ill and away from the Museum. He has asked me to write and tell you how very much he appreciates the time and trouble you took to write tô him about Morris Blackburn. He fully appreciates your position. If at any time you do wish to meet Mr. Blackburn and see any of his work, he will be delighted.

Sincerely yours,

Secretary to E. M. Benson
Chief, Division of Education

April 26, 1950

Mr. Robert B. Hale, Associate Curator
Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, N. Y.

Dear Mr. Hale:

I thought you would be interested in the enclosed photograph. Fifty years hence when the authenticity of the painting "Water" may be questioned, this photograph should be very useful.

I have some very sad news to report. The Niles Spencer painting which was on exhibition at the University of Nebraska has just been returned, and we find two dents in this painting; one on top and one below. Fortunately there is no cut through the canvas, and I am sure that it can be easily relined. Of course we reported the damage to the University of Nebraska which in turn has communicated with the insurance company. Whatever charges there may be for the repair will of course be taken care of by the latter. Before we go into any negotiations in connection with the picture I thought it would be advisable to have you see it as no doubt you will want the work done at the Metropolitan by Mr. Pease, who naturally can send a professional bill to Nebraska.

Needless to say I am quite upset about the situation, but for some reason there have been a great many instances of this kind in the past two or three years, and fortunately the restorers handle this type of work so effectively that no damage ever shows thereafter. I am very sorry and hope that this does not prove a nuisance to you.

The picture is being delivered to you to facilitate the work and I expect to hear from you shortly regarding your decision. If Mr. Pease is to handle the repair, will you be good enough to have him write an estimate (and make it high) for the insurance company.

Do come in to see the current show. It really is excellent and has a number of very exciting new pictures including the Kokoschka Portrait by Zerbe which I mentioned to you previously.

My very best regards.

Sincerely yours

EGH:la

THE UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH), FLORIDA

The Art Gallery,
Box 696,
Mon. Mch. 27, 1950.

The Downtown Galleries,
32 East 51st Street,
New York, New York.

Gentlemen :

Your telegraphic reply to my request addressed to Mrs. Halpert delighted me. In regard to the suggested substitution of another picture by Zerbe, I wired back that it need not be done; the picture which represented him in the Southeastern Circuit exhibit which was shown here in December was fine. Your willingness to lend the group of five to be shown in company with the Whitney's sixteen (and also the Museum of Modern Art's four) is important to the University and the community at this time. For interest in art is rising fast here, and the initiation of the University Art Gallery is already doing a great deal to that end. At the moment we are showing a group of Dutch Old Masters lent by Mr. Walter P. Chrysler, Jr.; and your contribution to an exhibition following that will enhance the contrast and the qualitative appeal of the show.

If you have not already done so, please inform me of any insurance valuations to be followed and also of shipping instructions at your convenience.

Also, if you have phtographic prints of any of the five, can you supply me with two of each for publicity purposes. If there are any charges for this, just bill the Gallery.

Again expressing my gratefulness to you for your co-operation in making our first season so strong in the quality of what is being shown, I am

Very sincerely,
Virgil Barker
Virgil Barker,
Director.

Pl send, bill, [illegible]

March 27, 1950

Mrs. Ann Poeller, Director
The Society of the Four Arts
Palm Beach, Florida

Dear Mrs. Poeller:

This morning we received a telegram from Mr. Virgil Barker asking that the six pictures we have consigned to the Four Arts be forwarded to the University of Miami Art Galleries. We wired a reply immediately granting this permission.

Will you therefore be good enough to release the following for delivery to Miami:

Arthur G. Dove	Morning Green
Bernard Karfiol	In My Studio
Charles Sheeler	Wings
Jacob Lawrence	Wedding
Horace Pippin	Summer Flowers

Since we had already promised the Zerbe to the Virginia Museum in Richmond this cannot be included in the Miami shipment. I wonder whether it would be convenient for you to have the "Two Actors" by Zerbe forwarded directly to the Virginia Museum from Palm Beach. If not, it may just be included with the other returns to New York.

I hope your show was a great success.

Sincerely yours

EGH:la

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W. P. MARSHALL, PRESIDENT

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MRS EDITH HALPERT, CARE THE DOWNTOWN GALLERY=

=32 EAST 51 ST=

WE DO HOPE YOU CAN COME TO A COCKTAIL PARTY TO MEET THE YOUNG AMERICAN ARTISTS ON TUESDAY APRIL 18TH BETWEEN 5 AND 7 AT APARTMENT 28H WALDORF ASTORIA TOWERS. PLEASE PHONE REPLY TO JUDSON 6-1212 EXTENSION 1112=

CLARE AND HARRY LUCE=

=18 5 7 28H 6-1212 1112=

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MIDWEST STOCK EXCHANGE

April 27, 1950.

Mr. Lawrence Allen,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mr. Allen: & Miss Halpert

We are sending you under separate cover by Rail-Way Express the painting entitled, "Baskets". Although we like the painting, I think we will still wait until our next trip East and see what else we can find from you. In the meantime I thank you for the trouble you have taken with us.

I also am sorry that we were not able to come to your party after the theater but it got so late by the time we had a cab that we thought it best not to, much as we would like to have seen your apartment and to have been with you that evening.

Again many thanks for the invitation and hoping to see you in a few months, I remain

Yours sincerely,

Paul Uhlmann Jr

Paul Uhlmann, Jr.

PU/v

Wadsworth Atheneum

Colt, Morgan and Avery Memorials

Hartford 3, Connecticut

Telephone 7-2191

April 3, 1950

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

At a meeting Saturday of my Art Committee they considered the purchase of the four American pictures. Quite unexpectedly, since having the pictures sent up here, a very important acquisition has come to our attention. Pending the decision on this picture the Art Committee decided not to purchase anything. I am sorry because I personally would like to have kept the DEMUTH and the STELLA especially, but if we deplete our funds we will lose an important opportunity.

Mr. Brule, my assistant, is driving to New York tomorrow and will take the pictures along with him to deliver to you. Many thanks for allowing us to consider them.

With kindest regards,

Very sincerely yours,

C C Cunningham

C. C. Cunningham,
Director

CCC:w

in New York, I most certainly will come in to see the O'Keeffe paintings. I do love her things.

Sincerely
Yours
Margaret Carrick

(Courtesy of Carrick)

know in greater detail what the lending of your collection will entail.

I should be very happy to meet with you and discuss the matter further if you will let me know when it would be most convenient for you. I will be able to get to New York on any week-end [or Friday] that you suggest.

Sincerely yours,

Walter A. Simon, Jr.

Fine Arts Department

437 West 48th Street
New York, New York
March 13, 1950

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I am a painter, 28, suddenly with a family, and looking for a job.

I would like the job to be in an art-related area. I am writing you for what you might suggest.

A summary of my background is given below. I type and take shorthand.

Very truly yours,

Edwin J. Daniel

Edwin J. Daniel

1938-1942	Duke University, A. B. (Sociology major) Phi Beta Kappa, etc.
1942-1946	Army, T/Sgt (Classification and job assignment work primarily)
1946-1948	Columbia University, M.A. (Art and art education, with some work in art history, philosophy of art)
1947-1948	Hans Hofmann School of Fine Arts, New York (Drawing and painting)
1949-1950 (5 months)	School of Modern Photography, New York

Editorial Office
Weston Road, Cannondale, Conn.

Business Office
11 Andrew Street, Springfield 9, Mass.

ART IN AMERICA

An Illustrated Quarterly Magazine, founded in 1913
by Frederic Fairchild Sherman

Cannondale, Connecticut

March 31, 1950

Dear Lawrence,

We want to do a detailed color description of the <u>Krebb</u> fractur (birth and baptismal certificate) of which you ordered and sent me photo - and I wonder if you would send this to me. If you could do a rough sketch, indicating colors of each part, that might be simplest, as want all colors, including details of women's dresses, etc.

Thanks in advance.

Sincerely,

Jean Lipman

Jean Lipman
Cannondale, Conn.

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

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MZA708 LONG NL PD=MIAMI FLO 23=

MAR 24 PM 9 56

MRS EDITH HALPERT=

=DOWNTOWN GALLERIES 32 EAST 51 ST NYK=

COULD UNIVERSITY OF MIAMI ART GALLERIES SECURE YOUR SIX LOANS NOW AT FOUR ARTS CLUB FOR EXHIBITION FROM APRIL 18TH THROUGH MAY 3RD STOP WOULD BE SHOWN WITH THE 16 FROM WHITNEY MUSEUM ALREADY PROMISED STOP WILL TAKE CARE OF INSURANCE AND NECESSARY TRANSPORTATION STOP RELATIVELY FEW HERE CAN GET TO PALM BEACH AND A GREAT MANY WOULD PROFIT STOP YOUR COOPERATION WOULD BE DEEPLY APPRECIATED BY PRESIDENT ASHE AND MYSELF STOP PLEASE TELEGRAPH REPLY COLLECT=

VIRGIL BARKER==

University of Miami

All paintings except Zabe Actas available for your exhibition. This picture promised elsewhere. Would you like substitution for it?

March 9, 1950

Mrs. Philip W. Claflin
Department of Art
Vassar College
Poughkeepsie, New York

Dear Mrs. Claflin:

I am sorry to have been so slow in replying to your letter, but we had hoped to locate some photographs of the pictures presented to you by Miss Edna Bryner.

We had these pictures here on consignment from Miss Bryner and did not place them originally, and have no records whatsoever in our files. The Stieglitz material is inaccessible, but when Miss Doris Bry is at An American Place the first of May, perhaps she can be more helpful in this matter.

Have you asked Miss Bryner for the information? The Rosenfeld records may have accompanied the pictures when she received them. Needless to say I regret to be so useless in this situation, particularly since we are known for our efficient records, but I am sure you will understand these special circumstances in this case.

Listed below you will find the names and addresses of several collectors who may be willing to cooperate with your request for Ben Shahn paintings. Unfortunately, we have none of his pictures in our possession, other than two or three very early examples which would not represent him advantageously in relation to your program.

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

April 14, 1950

Dear Mrs. Halpert -

I shall be very glad to let you study the new find of Harnettiana as soon as possibly can, but I am not sure just how soon that will be. At the present moment the drawings are being matted, mounted and otherwise taken care of. When this work is done, I want to have a lot of the material photographed, and to publish an article about the entire collection when I have completed the investigation of a few points that arise in connection with it. All this will take a little time. It is by no means unlikely that I shall be going east again before long to wind up details in connection with the publication of my book, and if I do I shall bring the collection with me. If I don't go east, I shall see to it that you have an opportunity somehow to see these things.

Three of the photographs are duplicated in the Blemly scrapbook. One is the photograph of "My Gems" which appears on Page 87: this is a slightly different photograph from the one of the same picture which Blemly has on Page 59. Then there is the group of three small mug-and-pipe pictures which Blemly has on Page 83. In my version these three appear in a single print; all three had been piled onto an easel and a single photograph of them was taken, but afterward one of them had been partly cut along its edges, indicating that Harnett intended to separate them as they are separated on Blemly's page. The one at the lower left of the Blemly page (with the lidded jar) is inscribed on the back as having been sold at Earle's, and its measurements are given as 8x10. The one at the lower right is inscribed as sold to John Hedges of Philadelphia and its measurements are 5½x7½. The one at the top is also 5½x7½ and also went to Hedges. The two Hedges pictures are said to be on panel. All three are dated 1888.

The third photograph duplicated in Blemly is that maddeningly foggy rack picture on Page 76. My photograph of it is no better than Blemly's, and it bears no inscription of any kind.

The drawings are of many different kinds - little genre scenes (a mother and child inspecting a goose in a butcher shop, children and dogs climbing over a stone wall, and so on), sketches for still life, a few Ingres-like figure studies, and a number of boyishly romantic things including studies of shepherds and shepherdesses in medieval costume, and some Fennimore Cooper characters in coonskin caps and fringed coats. I am able to identify only two of the still life sketches with known paintings - the large one Mr. Constable recently discovered in England, and the Cincinnati violin. I suspect that the sketch of the violin is after the completed painting rather than preliminary to it.

Incidentally, two of the photographs are duplicated in Mrs. Harmstad's collection - the one of the little colored boy and the one of the painting now in the Fogg with a girl's head in the center of the plate instead of the bird which is there now.

145 EAST 72ND STREET — NEW YORK 21, N. Y. — BUTTERFIELD 8-5430

March 7, 1950

Dear Mrs. Halpert,

Please don't forget my reproduction of the Harnett. I would like to get it as soon as possible.

It was fun seeing you at Fred's the other night. I will call you soon. I have several things to talk to you about.

Kindest regards.

Sincerely yours,

Mrs. Edith Halpert
The Downtown Gallery
23 East 51 Street
New York 22, N. Y.

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UNION SAVINGS BANK BUILDING
DANBURY, CONNECTICUT

March 13, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 St.
New York 22, New York

My dear Mrs. Halpert:

This will acknowledge your March 11, letter relative to Mr. Philip Goodwin.

This gentlemen called our office several days ago and stated that he planned to make a call in this area and that he would make a special effort to contact someone from our museum board when in Danbury. I have already contacted several of our board members and we will be delighted to meet this gentlemen and talk with him and his convenience.

During the winter months many of our members move to a warmer climate, and a few others have been quite seriously ill this winter. Nevertheless, those of us who are still in town, will be delighted to meet with Mr. Goodwin when he comes.

In your second paragraph I observed that you may have opportunity to discuss our museum problems with Mr. d'Harnoncourt and of course we will be pleased to receive any suggestions. Rest assured that this matter is still at the top of the list of many interesting items converning our plans. Sometimes matters of this type do not move along quite as fast as we would like to see them move - but we hope for eventual results. Thanks again for your continued interest, and with kind personal regards, I am

Very cordially yours,

Albert W. Meserve

AWM:bl

April 7, 1950

Mrs. Charles Mobley, Jr.,
4125 Linwood Avenue
Columbia, S. C.

Dear Mrs. Mobley:

The Sheeler painting has just reached us and I am sending you this acknowledgement.

While a catalogue of the 1949 was sent to you, we are sending you a duplicate immediately in view of the fact that the original evidently did not reach you. You will also find a photograph of your painting, together with the available data.

I am so pleased that you are enjoying the Harnett and that there is so much interest in it. I am very eager to get Mr. Finley's reaction to this picture if he expressed his opinion to you.

Incidentally, the check referred to in your letter was not enclosed. This is not a follow-up but I just want to let you know that it may have been mislaid or lost.

I hope you will be up North soon again.

Sincerely yours

EGHla

WALKER ART CENTER

March 29, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I owe you not one but several letters, it seems.

Louise and I were in Florida for ten weeks. Then I went to bed with the flu. I've just gotten back to my desk for the first time since December 24th.

Sorry we can't make the party for Yas and Sara on April 3rd. There's not a chance of being in New York.

Have fun. We love you.

Dan

Dan

DSD:tm

1710 LYNDALE AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

April 26, 1960

Dr. Robert P. Daniel, President
Virginia State College
Petersburg, Virginia

Dear Dr. Daniel:

It was very nice meeting Mr. Simon, with whom I made the following tentative arrangements:

I would send my collection of original etchings, lithographs, aquatints and drawings to the Virginia State College for loan for a period of a year, with the proviso that the entire collection be insured from the gallery until its return to the gallery; and that the greatest possible care be exercised in protecting the material, either when on exhibition or in study cabinets.

Mr. Simon agreed that the prints or drawings would be rematted where necessary and all the pictures would be covered with a celleloise material to protect the surface when hanging or in handling.

I have also agreed that part of the collection at your discretion maybe transferred on loan to two other Universities in your locality, fully insured and guaranteed in handling.

From time to time, as the interest in this material develops, I have also agreed to send several paintings in order to urge one-man shows with the prints and drawings so that the students would have a better all-over picture of a specific artist. The artist can be chosen by mutual agreement at various intervals.

After the stated period of the year, if satisfactory to both parties, I shall substitute a collection of original paintings for continued study of contemporary art.

The prints and drawings are now being assembled, checked

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128-132 NO. 10TH STREET
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MEN'S & BOYS' WEAR

April 1, 1950

Miss Halpert
The Down Town Gallery
32 East 51st Street
New York City, New York

Dear Madam:

This is in answer to your telegram of April 1, instant. We are accepting price quoted on the Marin water color. Our treasurer will mail you a check for this amount within the next few days. Please send us a bill of sale in duplicate.

If at all possible would like to have a brief note from the artist over his signature to accompany the display of this picture. Will greatly enhance its value.

Our Annual Show closes Sunday, April 2. It has been our most successful both in public interest and private purchases, thanks to your co-operation. We hope that we can continue to operate on this high level.

Sincerely yours,

Fred N. Wells

Fred N. Wells
Director of Sales
Nebraska Art Association

FNW:jd

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April 7, 1950

Mrs. Zulema Tavara
598 Prospect Avenue
Bronx 55, New York

Dear Mrs. Tavara

If you will give me some indication as to what type of pictures you are referring to in your letter, I shall be glad to give you some information.

Sincerely yours

EGH:la

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

Now I know you have advised me against purchasing a Kuniyoshi, Shahn or O'Keeffee until I have had a chance to see a greater number of them. And, of course, that cannot be done while in Japan. Also, the price of them are normally too high for me. However, one of these days they will come in with a small painting, which will be made just for me. I am depending upon you to keep your eyes open for a little nugget of this kind for me. As for Kuniyoshi or Miss O'Keeffee, a small oil would be nice, wouldn't it? As for Shahn, I lean a little in preference to his paintings in which there is not too much detailed line drawing. What I mean is, his "Pacific Landscape" was not one of my favorites (the statement was clear enough), although I liked his "Oak Ridge" and "Interior." This probably is as clear as mud, but you may get the idea.

I really would like to have a small Rattner oil. I like Rattner. I like the way he uses paint--although I don't know beans about how it should be used--I like his sincerity, and since he has begun to lighten up his colors, I think his pictures are very good. I know that Burlin paints somewhat like Rattner, but the former is too much a shocker for me. I think there is too much of the grotesque in Burlin's distortions, although I know I have not seen nearly enough of his works to judge properly.

It was good of you to save that small Levine for us, but it was unfortunate that we saw it under the circumstances at that time. Also, I think Jean should see a few more works of his before we buy one of his--if we again get the chance.

What do you think of our preferences at this time? You know that we appreciate your frank comments and suggestions. You also know what we have selected so far, and we are always open to suggestions from you. Please let us know if you have something good which would be available to us now.

Tokyo is in the midst of cherry blossom time now, and although it has rained the last two days, the trees have been beautiful this year. Too bad that I must go to Manila tomorrow morning, since I wanted to get a few more color shots before the blossoms disappeared.

Spring has finally come to Japan, although its appearance has been accompanied with the usual rainy season. We should have summer with us soon--we hope--and then we plan to do a little more sightseeing around the country.

We hope to hear from you soon, and Jean sends her best regards.

As ever,

John Denman

F.E.A.F. Box 139
APO 925
c/o Postmaster
San Francisco, Calif.

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The Society of the Four Arts

Palm Beach, Florida

March 28, 1950

The Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

Mr. Virgil Barker, Director of the University of Miami Art Gallery has written us that you have agreed to lend the six paintings which you sent us for our exhibition "From the Armory Show to the Present" to them for exhibition in the university art gallery. Since the time is so short, will you kindly confirm this by air mail so that we may have on record your authorization for sending these pictures to Miami instead of returning them to Budworth.

We greatly appreciate your generosity in lending your paintings as they contributed so much to Mrs. Mellon's educational project on American Art.

Sincerely yours,

Ann Poeller

Mrs. Ann Poeller
Director

AP/bh

March 6, 1950

Mr. Donald Bear, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Don:

The life of a dealer is not a very happy one. Just when we sit back and relax something occurs to break into it. Several days ago I received a letter from O'Keeffe to advise that since she had just learned of the three-woman arrangement, she did not care to be represented in theshow. While I am absolutely positive that this arrangement had been mentioned in my earlier correspondence, and I was also under the impression that you wrote her directly, I must be wrong on both points. O'Keeffe was under the impression that it would be a one-man exhibition and therefore suggested some of her most important paintings for this. I spent quite some time in her vault selecting the cream of the stock and was very much excited about the idea of this terrific group of O'Keeffe's going up on the walls at the same time. And so, this is the story.

If you have any suggestions, let me know, since there is considerable time before the show opens. How about writing her directly in Abiquiu, New Mexico. Frankly I am stumped as well as embarrassed about the whole situation.

Do let me hear from you very soon.

Sincerely yours

EGHla

895 North Howard Street.
Baltimore 1. Maryland.
April 15th 1950.

Dear Mrs. Halpert:

Am planning to be in New York on Tuesday when I wish to show you the two carvings which have to do with an incident in the American Revolution. I hope you might consider them good artistically, as well as historically important.

The magazine I send you contains an article (beginning page 81) about the subjects, — Molly Pitcher and her husband, — and I thought you might wish to look this over.

Very sincerely yours,
Garfield A. Berlinsky

Mrs. Edith Halpert,
The Downtown Galleries,
New York City.

Neiman-Marcus

DALLAS 1, TEXAS

March 22, 1950

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK 22, N.Y.

MY DEAR MRS. HALPERT:

Your letter of March 11th enclosing the kodachrome of the new Shahn was forwarded to me to California where I am vacationing. I am tremendously impressed with this picture and would like to keep an option on it until about the 27th or 28th. I expect to be back in Dallas next Saturday, the 25th, and will discuss the picture with our local museum director.

I have just bought a couple of pictures recently, so I am kind of strapped. If I should buy this myself, how long could I have to pay it out?

While we were in Los Angeles we saw Frank Perls new gallery which is most charming. I think you will be well pleased with your representation in Beverly Hills. If we should buy the Shahn picture, is there any way of crediting Frank with the sale because he was really instrumental in getting us into your gallery and getting us interested in Shahn?

With warm regards, I am

Most sincerely yours,

Stanley Marcus

Stanley Marcus

SM:fp

9 March 1950

Mr. Arthur Torrey
Room 702
11 West 42 Street
New York 18, N. Y.

Dear Mr. Torrey:

Mr. George Burnley of The Art Digest gave me your name. He told me that you represent a firm which makes color-plates. We have been talking vaguely about doing something in this connection. If, in the near future, you are in this neighborhood we would appreciate it if you would stop in the gallery. Don't inconvenience yourself, as we have nothing too definite in mind, but from what Mr. Burnley has told me, we might find it feasible to do something along these lines.

Sincerely yours,

Charles Alan
Associate Director